

**THE DEVELOPMENT OF MUSIC
WRITING AND READING SKILLS
THROUGH SINGING
WITH ELEMENTARY STUDENTS**

**A Field Report
Presented to
The College of Arts and Sciences
Drake University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education**

**by
Joan C. Jamison
July 1988**

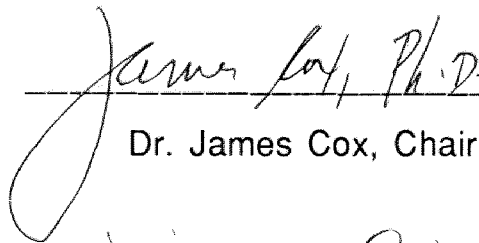
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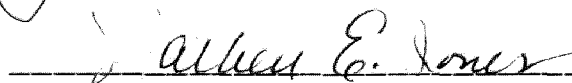
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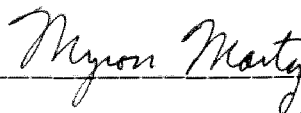
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An abstract of a Field Report by
Joan C. Jamison
July, 1988
Drake University
Advisor: Dr. James Cox

Problem.

The purpose of this report was to create an instrument through which elementary students in grades one through five could develop a systematic approach to music reading and writing skills through singing.

Procedure.

The set of "Hands On Music Writing and Reading" books were developed by the author to: 1) aid all children in the development of their innate musical abilities, 2) make the language of music known to children; to help them become musically literate; and enable them to read, write, and create with the vocabulary of music, 3) make use of the best children's literature in folk and art music of their culture and of the world, and 4) give students opportunities to play classroom musical instruments while reading and singing the songs they have written.

Conclusions.

The instrument developed by the author was a set of "Hands on Music Writing and Reading" books containing song materials which incorporate melodic and rhythmic skill development presented in a sequential order. The books address the problems of writing basic music notation and introduce musical terminology appropriate for elementary students. The books also expose the students to the concepts of form, harmony, and timbre.

Recommendations.

This report suggests that these music workbooks are adaptable to any elementary music program. The systematic approach to building literary skills in music through writing should complement the basic skills program. If music is to be considered as one of the basic skills, music educators must provide goals and objectives which produce viable results.

ACKNOWLEDGEMENTS

The "Hands On Music Writing and Reading" books are an outgrowth of this author's extensive studies in Elementary music education using the concepts proposed by Zoltan Kodaly. In working with such educators as Lois Choksy, Katinka Daniel, Karen Taylor, Dr. David Woods, Sharon Favreau, and France David, the Kodaly Method has become a living, experience-based approach to teaching for this author. I am especially grateful to Lois Choksy for giving me the idea for the books and permitting me to use many of her song materials.

The faculty at the Drake University Music Department have also been a source of inspiration in my pursuit of a Master's degree in Music Education. I am indebted to Dr. James Cox, Dr. Nathen Jones, Dr. David Harris, Dr. Milan Kaderavek, and Dr. Patricia Sink for their assistance and exemplary models of teaching.

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IV 1 Green	
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CHAPTER I

INTRODUCTION

Purpose

The purpose of this report was to create an instrument through which elementary students (grades one through five) could develop a systematic approach to music reading and writing skills through singing.

The sequence of teaching music begins in the elementary grades with an oral-aural approach. In addition, teachers recognize students' capabilities for reading, writing, improvising, composing, playing instruments, and moving to music. A systematic curriculum can be developed for each of these skills which will assist in providing students with a well-rounded musical background.

The set of "Hands On Music Writing and Reading" books were developed by the author to:

1. aid all children in the development of their innate musical abilities,
2. make the language of music known to children; to help them become musically literate; and to enable them to read, write, and create with the vocabulary of music,
3. make use of the best children's literature in folk and art music of their culture and of the world, and
4. give students opportunities to play classroom musical instruments while reading and singing the songs they have written.

The remainder of this chapter will include: 1) the author's philosophical approach to music exercised in this report, 2) the history of music education in the United States as it relates to singing, reading, and writing skills, and 3) the basic need for the writing and reading books.

Philosophical Approach to Music

Music is present in all societies as a human cultural activity which enhances much of human behavior. Music education, where learning occurs sequentially through the use of song materials, can produce individuals who are musically literate, culturally sensitive, and knowledgeable consumers of music.

Music education should help our children develop intelligently, physically, and artistically. Music should give students a sensitivity to the cultural heritage of the world through understanding and appreciation of its many forms. Music should create a continuity between past, present, and future while preserving the very nature of society. Active involvement with the beauty and discipline inherent in music should give students a sense of positive life values .

Using this philosophical approach to music, the "Hands On Music Writing and Reading" books were designed to provide elementary students with a sequential approach for skill development in singing, reading, and writing of music through song materials which are familiar to the children. Too often, students

are taught to sing a song by rote, and when they can sing it back to the teacher successfully, the teacher presumes that understanding has taken place. The presentation of worksheets where the students are to identify notes or decide the value of a whole note (a fallacy in 2/2 meter), may be better than nothing, but this presentation simply does not appear to develop musical competence and understanding.

Teaching music through song materials, especially the folk song repertoire of the student's regional locality, should be the basis through which a music program can grow into the finest art music available from all over the world. According to Kodaly (1967), it is considered that folk music represents a living art, not contrived for pedagogical purposes, but already existing. Folk music fits perfectly into a systematic scheme for teaching concepts and skills of music to young children.

Pedagogically, the song materials used in the melodic training of young children's voices should be the most natural for them. A child-developmental approach sequences subject matter in an arrangement of patterns that follow normal child abilities at various stages of growth (Choksy 1988). Rhythms should fit children's day-to-day living; walking, running, skipping, jumping, etc. Melodies should start with the intervals that a child might hear; a mother calling "Tom-my" using the interval of a minor third (sol-mi), or a child's teasing chant, "I can run faster than you can" (sss mm l s m). The use of the minor third, major second, and

perfect fourth intervals which form the pentatonic scale constitute the most logical approach from which to begin melodic learning.

The "Hands On Music Writing and Reading" books utilize a child-developmental approach to learning where subject matter and the acquiring of information and skills is approached through direct experience. The books were designed for the student to read and sing a song, write or complete the song, and then immediately have the opportunity to play the singing game, or perform the song on an instrument.

The practical reasons for developing this set of books include:

- 1) the decision to divide each grade level into one book per quarter using eight pages in each book so that the written work is accessible in the limited time allotment available for music, yet not excessive so that all other skills in music can also be developed,
- 2) the use of a comprehensive, systematic approach to music so that the students will have a sense of direction with the completion of each book,
- 3) a need for consistency in achieving the goals and objectives of the music program, and
- 4) a clear and concise justification for the music program.

Skill development and concept learning are the functional side of music; however, they must never replace the aesthetic. Aesthetic experiences should be developed in students through awareness of sounds, perception and cognition of these sounds, which will lead to immersion of the listener's feelings into the music. These feelingful responses need to be as much a part of the student's experiences as the development of their musical skills.

History of Music Education in the United States

Because the "Hands On Music Writing and Reading" books are concerned with singing and reading music as well as music writing, a brief history of music will be reviewed concentrating on the aspects of singing and the reading and writing of music. Music education in the United States has progressed through various stages of development and throughout history has placed its emphasis on different phases and activities.

Singing has been one of the basic activities of the music education curriculum in America since its inception with the first singing school in Boston in 1717. The purpose was to improve the quality of singing in the churches. Instructional books were published to teach music-reading skills to the congregation. Singing societies were established with performances of higher quality music as their main objective. These societies became a common musical link between peoples in diverse geographical areas. Scholten (1988) implies that the public school music system owes much to these singing schools. Many of their features still characterize American music education: 1) broad popular support, 2) teachers who come from the culture in which they taught, 3) interest in the vernacular music of the day, 4) emphasis on a continual reform of its teaching techniques, 5) publication of textbooks and music for its own special use, and 6) the goal of "moral and social and spiritual uplift."

Around the beginning of the nineteenth century, two Americans, William Little and William Smith, devised a system of teaching vocal music to singers by using shape-notes based on the Anglo-American solmization system that used the syllables *fa, sol, la, mi*. This became a highly successful system in New England psalmody, and soon imitations of it began to appear, but purists deemed this system "superficial" and singing and reading music from shaped notes eventually died out.

Lowell Mason is recognized for bringing elementary vocal music into the Boston Public Schools in 1838. School systems throughout the country followed by adding music at all grade levels to their curricula. From these early beginnings singing has remained a vital part of music programs in varying degrees of importance.

Elliott (1982) states that the role of music reading in public school music education, historically, has fluctuated between total commitment and almost total neglect. During the late nineteenth century teaching of music reading was the primary purpose of public school music. After the turn of the century the "song method" which emphasized the general spirit of the song, whether read by the singer or not, won popularity. Again in 1946 the Music Educators National Conference reaffirmed the belief in the importance of an ability to perform music easily and accurately from the printed page.

World War II brought a shortage of music teachers which necessitated unqualified classroom teachers to teach music. In

1957, with the launching of the Soviet Union's first satellite in space, educators realized a need for excellence in the subject areas of math and science, but little emphasis was placed on music. Not until the 1960's was there a renewal of interest in maintaining equal opportunities for the fine arts as well as the other subject areas.

In 1965 the Music Educators National Conference published a document entitled Music in General Education (found in Perspectives in Music Education Source Book III) which identified specific competencies for each pupil progressing through a school music program. One of the musical outcomes related to singing listed under the Skills' category states:

He will be able to sing. The generally educated person is articulate. He uses his voice confidently in speech and song. He sings in a way that is satisfying to himself. He can carry a part in group singing . His singing is expressive (p. 37).

This document also lists listening, expressing oneself on a musical instrument, and interpreting musical notation as additional skills. It mentions understanding arithmetical and musical symbols, responding to music notation through songs (unison and simple part songs), and following an instrumental score. Yet, nowhere does it allude to music writing skills.

MENC published The School Music Program: Description and Standards (1986). It contains guidelines for curriculum and

implementation of quality music programs. Similar to the previous document, no mention of music writing skills is addressed.

Need

Singing, playing, moving, and listening are the components of most elementary music programs. Because of this author's interest in developing an elementary music program which encourages literacy and also in keeping with the standards set by the MENC, it is felt that music reading and writing must be included in the elementary music curriculum.

A program that develops inner hearing, which leads students to imagine the sounds of the notes they are seeing before they are sung or played on an instrument and allows students to take rhythmic and melodic dictation, should help students acquire musicianship that would benefit them in any further musical training. With a proper sequential approach to musical literacy, the skills of music reading and writing could become as basic to music as reading and writing are to the basic skills subjects.

The following sections will review numerous articles which deal with various aspects of music and are felt by this author to exhibit the basic need for the writing and reading books. They will be categorized under: basic skills, critical thinking, action learning, music reading, improvisation, and composition.

Basic Skills

In order for music to be considered a basic skills subject, measures need to be taken to promote this concept. The "Hands on Music Writing and Reading" books give students an opportunity to read song materials, write music notation, and use their creative abilities through improvisation.

Reeves (1978) suggests that music teachers need to join forces with fellow educators to devise interdisciplinary approaches to learning. Through the use of auditory discrimination, auditory concept development, music and oral language, and music and the language experience, preschool and early elementary students may learn the language of music as they learn the basic skills.

Anticipating and forecasting abilities are two of the most important skills a student can acquire according to Winston (1982). In addition, reading is also a necessary skill in future basics. As a part of reading Winston includes listening, memory training, recall skills, and concentration techniques. Each of the above basic skills can pertain to music.

In the "Hands On Music Writing and Reading" books, music notational skills are approached in the same manner as a basic skills teacher approaches writing skills. Students need to become familiar with proper stemming of notes on the staff and with the proper manner of writing line and space notes on the staff. After the concepts of meter and rhythm have been introduced, students will be able to identify, construct, and write rhythms which will mathematically coincide with the meter signature.

Critical Thinking

Pogonowski (1987) maintains that the best way to learn is through experience. Music teachers should involve their students in higher order thinking skills which involve analysis, synthesis and evaluation. In music, experiences that help students understand how sound becomes music include actively exploring, experimenting, improvising, composing, performing, listening to their own music, and relating these to examples from their own repertoire.

Critical thinking skills in music can help students understand how sound becomes music. "What would happen if" questions could result in a variety of musical experiments when students have a background of musical terminology in order to be knowledgeable in their questioning. For instance, students may experiment with a certain pitch {A} and experience how timbre, duration, dynamics, and form can affect the life of one single pitch class. Pogonowski claims experiences for students that generate incentives for developing reading and performance skills need to be provided. These experiences allow students to formulate impressions that can be related to facts and are essential in building the bridge between personal understandings and the learning that prepares one to manage both mastery of musical content and social interactions in the classroom.

Problem solving and critical thinking in music should function as a learning technique, and become for students a skill, similar to fingering, sight-reading, or good breath support. Lerner-Sexton (1987) comments that critical thinking is a competency, not a

subject. Teachers should be producing in their students thinking skills as well as good performances. The problem lies in developing these skills in a classroom situation rather than on a one-to-one basis.

Problem solving in the "Hands On Music Writing and Reading" books is approached in the simplest form first--deriving that one measure is the same as another. Steps will then include derivation of measures, and derivation of entire phrases. Experiences in improvising and composing are encouraged throughout the set of books. Creativity need not involve writing, but if students are familiar with notational practices, they will find writing their ideas in music much easier.

Action Learning

Regelski (1983) states that the principle of action learning reaches back to the turn of the century and has its roots in the attempt to formulate a science of the practical and a scientific approach to knowledge. Action learning involves organizing and dealing with experiences of the external or internal world. Regelski sees knowledge as not imparted by teachers or other external sources, but as constituted or organized by one's own mental actions. Action learning in music includes musical knowledge through actions which a student actively organizes for himself. In making music with meaning, motivation must be provided for future learning. Regelski maintains that action learning deals with problem solving and decision making by the students. Music learning

involves actually doing something; for instance, students might act out the experiences a composer might encounter in getting a composition written, published, and performed by others. These activities, even if only mental, aid in learning about music rather than in a passive or impersonal way.

Action research, according to Mehr (1985) consists of a way for teachers to find solutions to their particular problems in their own classrooms. This research requires no rigid scientific methods or formal statistics, yet can yield just as valuable and, perhaps more relevance to their unique situations.

One of Mehr's suggestions for helping children to perceive melody is to develop the student's attention span by recalling past events in the music at hand and relating this to future events. Students could then be able to organize all this into a pattern of relationships that means melody for them. Suggested activities which exhibit awareness of pitch direction and melodic contour include playing resonator bells and hearing easy songs by ear.

Writing of melodies could be the next step in the perceptual process. If teachers are to assess their students progress, a tangible resource could be the writing booklets. With proper training, students can write melodic dictation as well as rhythmic dictation. If this writing is done in the context of actual song materials rather than abstract phrases, it should be a more meaningful experience for the student.

Music Reading

Zoltan Kodaly (1974) states that the time for a culture based on handed-down oral tradition is over. The world has long since entered into an era of a written culture. He maintains that literacy is essential for a musical culture as well as a literary one. Teaching of music and singing in the schools should be instilled in such a way that it is not a torture but a joy for the pupil. Kodaly contends that a thirst for finer music must be implanted in the student that will last for a lifetime. Often a single experience will open the young soul to music for a whole lifetime.

Kodaly maintains that children learn what is good much more easily than what is bad. Pure enthusiasm and naive-instinct--rare gifts with grown-up artists--are to be found in every healthy child. When children spend their early years in technical preparation with competent teachers, they can achieve results measurable by the most exacting of absolute artistic standards.

Jordan-DeCarbo (1986) explains that in spite of the fact that music education has survived on a national scale, the major objectives of training students to be musically sensitive and literate are falling short of their goals. The fault may not lie in what or how to teach, but in the sequential approach utilized. Using the writings of Mursell, Bruner, Gagne and the audiation and musical learning sequence advocated by Edwin Gordon, DeCarbo presents a sound-to-symbol approach to learning music which she claims has the potential to accomplish musicianship and literacy.

In training students to become more musically literate, Bennett (1984) suggests that teachers must be careful not to give clues to students who seem to be relying on them for their music-reading experiences. Too often teachers mask the fact that actual music reading is not taking place. A suggestion would be to move the class from responses that are primarily imitative to those that elicit independent music-reading skills. Bennett claims that being able to audiate pitch patterns is a prerequisite to genuine music literacy. The role of memory can develop as well as mask abilities in music literacy. Developing and honing students' skills in auditory memory need to be balanced with skills in independent sight singing and sight reading.

According to Bennett, imitation and memory can be first steps in any new knowledge, but this approach should evolve quickly into independent reading skills. An attitude of curiosity for perceiving and analyzing reading skills, and an initiative in varying and developing the applications of these suggestions must be maintained by music teachers to fit their unique classroom situations.

Theory is considered an essential part of the music curriculum according to Walton (1981). Its central purpose is to develop a student's awareness and understanding of the structure of music literature through insight into music content and the mastery of basic skills. Improvement of the student's ability to hear, discover, and understand the structural and harmonic patterns and to respond with discrimination are basic objectives of a theory program. In

teaching theory to students, it is necessary to develop the students' abilities to identify the elements of music and to develop their skills as tools so that they can become better musicians.

In order to become better musicians, Walton describes six main areas in the teaching of theory and musicianship as:

1) listening, 2) analysis, 3) music reading, 4) creativity, 5) writing of music, and 6) keyboard harmony. This author agrees that music writing is an important part of music literacy. It is not only a means of putting on paper what has been heard or created, but is also a valuable means for understanding and clarifying music symbols and notational procedures.

Preserving the music in music theory is advocated by Regelski (1982). He contends that analysis is certainly important, but music needs to be brought back together into a holistic view. Students need to see a piece of music as a living subject imbued with subjectivity. As each song is presented in the "Hands On Music Writing and Reading" books, one of the main objectives is to cause the students to see the material as a living organism that has many possibilities for performance.

Middleton (1984) poses the question "Are the best vocal sight-readers instrumentally trained?" Empirical evidence indicates a certain inadequacy in music reading skills by members of many choral ensembles across the country. The superior performance level of many choirs seems to show evidence that music-reading literacy is well worth the time and effort, and that schools and

directors can provide the most beneficial choral experiences to students by giving them access to music knowledge, concepts, and skills--not the least of which deal with music-reading.

Middleton elaborates that music reading literacy must include knowledge of music symbols and an awareness of stylistic requirements, as well as the basic elements of pitch and rhythm. As Bennett (1984) mentioned, early singing experiences of children are generally imitative, but rote teaching need not remain the sole means of instruction. Students can be taught rhythmic and tonal vocabularies. Once students realize the simplicity and reliability of a verbal counting system and the power it gives them to determine the durational values, self-confidence is engendered and music-reading literacy shows amazing improvement. Research has demonstrated the value of oral counting skills in elementary and secondary schools as well as at the college and adult levels.

The "Hands on Music Writing and Reading" books are based on the philosophy that musical literacy can be achieved at the elementary level. Through the use of singing games, folk songs, and composed songs that appeal to students, a musical vocabulary will be developed that can apply to any further musical learnings.

Improvisation

Choksy (1981) quotes Piaget, "to understand is to invent," but in using the Kodaly approach, the phrase might read, "to invent is to understand". Vocal improvisation is the process of creating and

performing simultaneously without any preparation, but in a structured situation.

Thompson (1980) explains that creating is a decision-making process. A three-phase process includes exploring in which students investigate possibilities for timbre, pitch, rhythm, dynamics, and harmonies. The second phase, invention, involves selecting and molding certain sound elements into small ideas or patterns based on the student's knowledge and hopefully on his sense of beauty and aesthetic interest. This phase is important in the development and the practicing of skills in making musical decisions of both a cognitive and affective nature.

The third phase includes the organization in which the invented patterns are combined and arranged into music patterns. Thompson maintains that simple vocal improvisation provides immediate involvement in the creative process. It also lends itself effectively to large group participation.

Baker (1980) offers suggestions for music activities that have learning potential as well as some element of improvisation:

1) altering written music with simple embellishments, 2) writing out inversions, retrogrades, and retrograde inversions and combining them with a melody or with each other. The teaching of music reading can be facilitated through carefully coordinated improvisational exercises and the study of transcribed solos and melody lines according to Baker. Techniques may be modified to use at any grade level. Baker claims that teachers should stop asking

how improvisation can be taught and start exploring what can be taught with improvisation.

Choksy (1981) indicates that creativity should be encouraged from the earliest ages. Young students can create musical dialogues, act out song-stories, and make up movements to accompany songs. The most important aspect of improvisation in a classroom situation is to provide an acceptable atmosphere in which the results are fun and there are no "incorrect" responses.

Improvisational techniques contained in the "Hands On Music Writing and Reading" books include the use of creative rhythmic and melodic ostinati invented by the students to be used with their song materials. Students will also have opportunities to provide phrase endings for songs, prior to hearing the endings provided by the composers.

Composition

Choksy (1981) refers to composition as a process of thinking through music and writing down one's musical thoughts. While improvising is an oral and aural skill, composing is inner-hearing and a writing skill. Beginning composition techniques involve many skills and according to Choksy should be dealt with one at a time. Teachers might supply some of the elements, such as a melody line and ask the students to supply the rhythm and meter, then perform their work for their class.

Thoms (1987) states that in order to compose music one must hear sounds; one must be able to attend to the sounds of the outside

and inside soundscapes. To be a composer means being ready to transform experience into significant sound images. It also means that one has such a driving desire and compelling need to manipulate sounds that it becomes an obsession.

Students don't know that such attending, readiness, and desire exist unless they are given the opportunity to explore, develop, and arouse these states in a continuous and consistent manner. Thoms explains that at the elementary level, compositional activities can include improvising narrative works using Orff instruments, improvising with a variety of instruments using an electronic piece as a catalyst; setting poems to music; creating a piece based on a simple harmonic progression; and collecting sounds from the environment and manipulating them on tape.

Schmid (1979) comments that one of the roles that many students are interested in today is that of the songwriter. Interest is one thing, but teaching students to write their own songs is quite another. Composing lags far behind both listening and performing. It is usually excluded from the curriculum mainly because teachers have never themselves composed and feel ill at ease with the process. Composition calls for individual attention which many classrooms are not set up to handle. It has not been a high priority of the music teaching profession.

Grimes (1986) interviewed composer George Rochberg. He comments, "The very first thing I have to say is musical literacy. All people should be taught to read music, just as they are taught to read words. It's no more mysterious to read music than it is to read

words and to learn numbers." Rochberg stresses that teaching children to read and sing and play music is the most fundamental objective. "Give the student the tools with which to approach the subject of music, the art of music--and you give him the means by which eventually he can make his own judgments."

Blank manuscript pages are provided in most of the "Hands On Music Writing and Reading" books for students to have opportunities to compose their own music. As soon as they have a basic knowledge of writing simple rhythms and melodies, they will be encouraged to do their own composing.

Summary

This report was designed to explore the need for music reading, writing, and singing skills in the elementary school. Articles in leading music journals give suggestions for adapting basic skills techniques to music programs, using action learning for motivational purposes, and for providing procedures for music reading, improvisation, and composition.

Little attention has been given to the concept of providing elementary students with basic music notational writing skills to reinforce their reading conceptualization. Often students who receive private piano or instrumental lessons generally are exposed to basic theory texts. Why can't this become a reality for public school students through the use of song materials being practiced in their music classes?

CHAPTER II

REVIEW OF LITERATURE

Music reading and achievement, along with motivational factors, have been the topic for numerous research studies; however, no research has been found which deals specifically with the development of music writing or notational skills. The following selected studies, categorized under music reading, musical achievement, and motivational factors, were examined to serve as a basis for the development of the "Hands On Music Reading and Writing" books.

Music Reading

Tillotson (1972) states that music educators agree that music reading should be included in the music curriculum. Further, according to the author, music reading should precede independent musical performance as well as an important element of musical understanding and appreciation. This study provided insights into the area of learning processes of fifth and seventh grade students as they relate to skills involved in music reading through a test designed to identify levels of accomplishment as well as identify the interaction of aural and visual responses to music notation. Results indicate that grade level is not a significant factor in accomplishment level in forming aural and notational associations

for the melodic intervals. Tillotson maintains a need for a methodical emphasis on forming aural and visual associations needed in reading music.

Sharretts (1979) points out that music reading, primarily associated with the duration variable, presents a formidable problem for students. Problem areas, he concludes, are task complexity, inadequacy of pedagogy and task content or faulty notation. Using selected techniques from Gagne's learning theory, he sought information about the manner in which the components of the music reading task should be represented in symbolic form. His study was concerned only with metrically oriented music. Results indicate that rhythmic reading tasks employ motor skill and intellectual skill development. It was determined from this study that rhythmic reading tasks require problem solving abilities and retrieval of a large amount of information from long-term memory. Sharretts concludes that conventional notation needs to be altered to avoid having to retrieve unnecessary information, thus simplifying the rhythmic reading process.

Legore (1981) constructed a reliable, easily administered test to measure music reading readiness of students in grades four through six. Literature dealing with perception of musical notation was analyzed and a list of measurable behaviors contributing to music reading readiness was developed. Results indicate that the students perceived notation by specific skill rather than by musical element.

The relationship of tonal pattern instruction to tonal concept development and performance achievement was investigated by

Grutzmacher (1986). Concept development of tonal patterns taught to instrumental students through vocalization using syllables, playing the patterns on their instruments, or doing both in combination using harmonization scored significantly higher than the instrumental students who were taught tonal material from notation alone. Grutzmacher concludes that the tonal conceptual approach in the instruction of beginning instrumental music students did not delay the development of technical skills as demonstrated by improved melodic sight reading skills. Singing, playing, listening, and comparing major and minor patterns seem to lead to a higher level of conceptual understanding as compared to using definitions and descriptors to teach the difference between major and minor. Instruction involving tonal pattern content in combination with vocalization and harmonization activities appears to be a more efficient means of developing students' inherent tonal abilities.

Martinez (1975) investigated the effectiveness of an exploratory piano program based on improving music reading skills in general music classes. Fifth grade students participated in two approaches: the control group receiving its usual program of instruction from basal texts, the experimental group receiving a curricular program developed for this study which included musical examples which were familiar to the students and could be played successfully on the piano with limited knowledge of notation. Rhythmic, melodic and transpositional skills proceeded from an ear-non-musical notation approach to staff notation. Harmonization of melodies was limited to tonic and dominant seventh chords. The

experimental group showed significant gains in tonal skill development, however, no significant gains were observed regarding the development of rhythmic skills.

Music Achievement

Hedden (1981) investigated academic achievement, attitude toward music, self-concept in music, music background, and gender as predictors of music achievement in elementary general music classes. Results indicate positive attitudes toward music and positive self-concepts in music were significant predictors of music achievement, while academic achievement, music background and gender were not effective predictors of music achievement.

Zemke (1973) investigated the effectiveness of a Kodaly-adapted sequence on auditory musical achievement in fourth-grade students. Three groups of students were taught thirty-five lessons using either a Kodaly-adapted sequence, a traditional lesson, or no special music instruction. Results of auditory testing on the 1969 Colwell Music Achievement Test showed significant gains for the experimental group with the other two groups not experiencing significant gains.

Pembroke (1987) investigated the melodic memory of college music theory students. Students were asked to determine if two seven-note melodies were the same or different. Results indicate that no significant differences were revealed between the groups that had a two second delay in hearing the second melody and those in which the delay was extended to 19 seconds. The group that was

asked to sing the melody during the intratrial silence scored lower than the other two groups. A possible reason for the singing group scoring poorly, Pembroke suggests, might be the inability of the students to sing accurately enough after just one hearing. Pembroke states that singing appears to be a good melodic reinforcement technique if executed correctly. If singing is going to be used as an effective memory aid, it must be used only in settings where the student can remember the original melody.

According to Johnstone (1973), many recorder methods used in music education are primarily concerned with recorder performance, instead of a means for developing fundamental music skills. The author designed a method for teaching music fundamentals in a heterogeneous classroom situation using the soprano recorder as a tool instrument. Results imply that the use of the recorder is an effective method for teaching music fundamentals and that interval discrimination, feeling for tonal center, and major-minor mode discrimination show the most improved test scores.

Shehan (1986) examined the effects of aural and visual approaches to rhythm reading and short-term retention. Simultaneous use of auditory and visual strategies appear to be the best method for facilitating the learning of rhythm patterns. Shehan found that learning retention of rhythms among young students with little previous instruction in music was enhanced by the blending of visual and aural strategies. A multifaceted approach that includes the rhythm sound, its associated mnemonics, and the notational symbols appears to be the most efficient teaching procedure.

Heim (1973) designed and investigated the effectiveness of a printed notation booklet for rhythmic reading. The experimental group was self-taught with the use of a taped example of a rhythm which the students were to follow in their booklets while listening and then perform by singing or playing an instrument. The control group was a classroom situation paced by the teacher and responses were group responses. Results indicate an improvement in rhythmic reading skills in both groups implying that the rhythm booklet was an effective teaching tool. Further, there was a significant difference in improvement in favor of the self-instructional groups when compared to the classroom groups.

A programmed music reading game for first grade students which consisted of original rhythmic and melodic exercises, utilizing certain principles of Dalcroze, Kodaly, and Orff was developed by Woskowiak (1973). The music reading materials contained two- and four- measure melodies and rhythms to be performed on the resonator bells, drum, rhythm sticks, and tambourine. Results indicate that the students in this study were capable of acquiring both rhythmic and melodic music reading skills.

Brower (1973) studied the effects of grade placement on the ability to sing pitch sequences in second and fifth grade students. The study correlated performance with reading achievement and short-term memory. Using the reading scores from the Metropolitan Achievement Test and the short-term memory scores from the Auditory Sequential Memory Test (Illinois Test of Psycholinguistic Abilities) he compared the results with the Task Performance Increase Test which was constructed by the researcher. The

performance of second grade students had no correlation with reading achievement. The fifth grade scores had a slight correlation which was not significant. Brower concludes that music classes for intermediate grade children may be structured to involve new pitch material more rapidly than for primary children. Children who are able to improve their performance of the pitch element of vocal music tend to be those who have made greater progress in classroom reading achievement.

Motivational Factors

Green (1973) investigated the effects of two modes of notating and structuring the rhythmic content of a beginning instrumental method book on the rhythmic reading ability of beginning instrumental students. Results imply that the most efficient attainment of music reading skills lies within the careful and consistent instructional emphasis on the durational aspects of musical notation rather than on the technical method used.

Bebeau (1981) compared the effectiveness of teaching rhythm reading using a traditional approach with a simplified speech cue method. Using the combined elements of Orff and Kodaly methods of rhythm reading, Bebeau had students identify the symbol by word and hand movement, speak the word and execute the body motion that simultaneously performed the rhythmic response, and maintain a steady pulse while accenting the appropriate pulse. The experimental speech cue group made significant gains over the traditional group. Results indicate that using the speech cue method

for early training could produce a highly accurate reading of rather complex rhythmic patterns even in younger children.

Madsen (1980) investigated the effects of students receiving books and televised music viewing as rewards for academic gain in mathematics. Results indicate an increase in math performance as well as test score gain in music subject matter in direct relationship to subjects' viewing televised music lessons. From this study, it appears that music instruction can serve specific subject matter content and motivational enrichment.

Wood (1979) developed self-instructional units for teaching musical concepts. The units which were presented on cassette tape with accompanying illustrated lesson booklets, were based on selected concepts about pitch, rhythm, timbre, texture, intensity, and structure. Results found that self-instructional units were effective tools in teaching the selected musical concepts. Further, a positive student attitude indicates that the units provided aesthetic and personal values in addition to cognitive and skill learning.

SUMMARY

From the reviewed studies it appears that music reading skills are being addressed in the elementary schools. Conclusions suggest that: 1) music reading is a prerequisite for independent musical performance, 2) music reading requires problem solving abilities, 3) rhythmic reading tasks employ motor skill and intellectual development, 4) positive attitudes toward music and positive self-

concepts are predictors of music achievement, 5) sequential approaches to music learning are factors in music achievement, 6) young children are capable of acquiring rhythmic and melodic reading skills, and, 7) music instruction can serve as motivational enrichment. Specifically, techniques which provide students with "hands on" materials seem to provide motivational factors which help to increase the students' musical achievement and skill development.

Research associated with the use of music writing skills in the public schools is practically non-existent. Further, the use of actual song materials as a basis for studies in music reading and writing skill development at the elementary level is minimal. The "Hands On Music Writing and Reading" books are designed to be used by every student in the elementary school regardless of academic achievement or music reading level. They are meant to provide motivational incentives for all students.

CHAPTER III

METHODOLOGY

Purpose

The purpose of this report was to create an instrument through which elementary students in grades one through five could obtain a systematic approach to music reading and writing skills through singing.

The sequence of teaching music begins in the elementary grades through an oral-aural approach. In addition to this approach, students are also capable of reading, writing, improvising, composing, playing instruments, and moving to music. A systematic approach can be developed using each of these techniques which will provide students with a well-rounded musical background.

The set of "Hands On Music Writing and Reading" books were developed by the author to:

1. aid all children in the development of their innate musical abilities,
2. make the language of music known to children; to help them become musically literate; and to enable them to read, write, and create with the vocabulary of music,
3. make use of the best children's literature in folk and art music of their culture and of the world, and
4. give students opportunities to play classroom musical instruments while reading and singing the songs they have written.

This chapter will include the curriculum development and sequential techniques employed, and specific materials used in the "Hands On Music Writing and Reading" books. The chapter will conclude with the results of an opinionnaire given to the elementary students regarding their attitude toward the music books.

Curriculum Development

The "Hands On Music Writing and Reading" books are based on Kodaly principles advocated by Lois Choksy, Katinka Daniel and other eminent educators in the music education field. The books follow a child-developmental approach which sequences subject matter in an arrangement of patterns that follow normal child abilities at various stages of growth.

Each page in the "Hands On Music Writing and Reading" books contains only symbols which the student can identify and comprehend. With the completion of a page, the students should be able to: 1) sing the song while following the notation using either syllables, letter names or words (which are not printed, but have been previously learned by rote), 2) clap, tap, or speak the rhythm of the song, 3) derive the form according to their developmental stage, 4) play the song on an instrument appropriate to their grade level and experience.

The book used during the first quarter of the school year at each grade level, excluding first level, begins with review materials. Students write the rhythms of familiar songs, followed by melodic notation of known songs. Students who are new to the school are paired with someone who can help them become familiar with the books.

Sequential Technique

"Hands On Music Writing and Reading" books were designed and are being used with elementary students in grades one through five. The set consists of nineteen books, three for level one and four each for levels two through five. Each book has eight pages designed by the author and illustrated by a graphic artist from the Heartland Education Agency in Johnston, Iowa.

The books contain 119 different songs ranging from children's chants and games, to folk songs, to composed songs and instrumental themes of the world's greatest masters. Eleven songs are used more than once in different levels with a different concept stressed at each level. Most of the books have at least one page of blank manuscript for use by the student for dictation or composition.

Songs are identified in Appendix A by alphabetical order and include tone set (which refers to the melodic range of the song), meter, key, and the book and page on which they can be found. Appendix B includes song materials for each grade level by page number. Appendix C includes the song materials used in the books categorized under melodic tone sets listed from simplest to most difficult. Appendix E contains the specific grade level books which are identified by Roman numeral for grade level followed by an arabic number for quarter of the school year.

Rhythmic Elements

The new rhythmic elements for each level include:

First level--quarter note (spoken as 'ta' in rhythm syllables)

two eighth notes (ti-ti)

quarter rest (silent tap on shoulders)

Second level--half note (too-)

Third level--single eighth note (ti)

four sixteenth notes (tiri-tiri)

dotted quarter note and an eighth note (tum-ti)

whole note (toe---)

two sixteenth notes and one eighth note (tiri-ti)

eighth note and a dotted quarter note (ti-tum)

half rest (two silent taps on shoulders)

eighth-quarter-eighth (syn-co-pa)

Fourth level--dotted half note (tay--)

eighth note and two sixteenth notes (ti-tiri)

dotted eighth and a sixteenth note (tim-ri)

Fifth level--sixteenth and a dotted eighth note (ri-tim)

Fourth and Fifth level students also use the basic counting system (1+2e+a 3), but use of the rhythm syllables initially appears to facilitate a smoother reading of song materials.

Melodic Elements

New melodic and intervallic elements for each level include:

First level--sol-mi (s-m)

sol-la (s-l)

mi-la (m-l)

mi-sol-la (m-s-l)

sol-do (s-d)

Songs are written in F, G, and C do.

Second level--sol-mi-do (s-m-d)

mi-re-do (mrd)

mi-sol-do (m-s-d)

do-mi-sol (d-m-s)

la-sol-mi-re-do (ls mrd)

Songs are written in F, G, and C do.

Third level--extended pentatonic scale (d' ls mrd l,s,)

Songs are wrtten in C, F, and G (do) pentaton
and e (la) pentaton.

Fourth level--introduction of the half steps, fa and ti.

pentachord (sfmrd)

hexachord (lsfmrd)

major (d'tlsfmrd)

minor (l'sfmrctl)

Keys included are C, F, and G Major and d and e minor.

Key signatures containing one sharp and one flat
are introduced.

Fifth level--new diatonic keys introduced:

D Major (two sharps in the key signature)

B flat Major (two flats in the key signature)

A Major (three sharps in key signature)

mixolydian mode

use of an accidental in a song.

Harmonic Elements

The new harmonic elements for each level include:

First and Second levels--no harmony is written

creative rhythmic and melodic ostinati are
performed with songs

Third level--creative melodic ostinati

written rhythmic ostinati
root singing (I and V)

Fourth level--canons

melodic ostinato to be played on the recorder
two part harmony written on separate staves
three part harmony written on one staff

Fifth level--two part harmony on one staff

canon with augmentation
three-part canon
three part chords for root singing
two parts on two staves for basic score reading

Materials

The "Hands on Music Writing and Reading" book is just one part of the basic music program. Therefore, other child developmental skills, such as singing, moving, playing instruments, and listening are being reinforced at the same time the books are being utilized. The design of each individual book aids in the music reading abilities of the student, develops an accurate written notational vocabulary for the child, and provides song

materials which can easily be sung or played on an instrument available to the student.

Level One

There are ten basic concept inferences of which the young child should become aware in order to acquire proficiency in musical skill development: 1) loud-soft, 2) fast-slow, 3) timbre, 4) long-short, 5) beat, 6) accent (duple meter), 7) simple vs. compound duple meter, 8) phrase, 9) form, and 10) melody. (Choksy 1988). Although the children will not be able to verbalize all of these concepts, they should be led to demonstrate their understanding of them. Each of these concepts can be addressed in the song materials of the "Hands On Music Writing and Reading" books.

The first quarter for first grade (level) students is a preparation period for chanting rhymes, singing songs, playing singing games, moving to music, and listening to songs sung by the teacher. Each time a song is presented, a different concept may be stressed. A basic song repertory is being developed and will enhance later musical learnings.

By the second quarter, first grade students will have had ample opportunity to keep the beat by patting their laps and stepping to the beat while singing familiar songs. The first book the child will receive has a picture of a drum on the front cover. The students will easily associate this instrument with beat. The entire book will incorporate only rhythmic writing on the staff.

Page one illustrates the beat as a heart which is something inside the body that beats. The student is then presented with the concept that

when there is one sound on the beat, that sound will be called 'ta' . There can also be a beat of silence which is called 'rest'. Students begin by tracing over given patterns of tas and rests, and then are asked to make up their own rhythm. It must be stressed to the student that there is only to be one sound, or one silence over each beat (heart). The students, in turn, clap their pattern for the teacher, or play it on a rhythm instrument. (Appendix E I-2, p.1).

Page two introduces the concept of rhythm. When there are two sounds on one beat, it will be called 'ti-ti'. The song "Quaker Quaker" is used as it incorporates only tas and tis. The student will be introduced to the proper terminology for quarter and eighth notes at a later time. (Appendix E I-2, p.2).

Page three illustrates the concept that words can have one or two syllables as well, i.e. "boots" for ta, "mittens" for ti-ti, and an empty box for a silence. The students are introduced to the music staff on which they will write their rhythms. They are told to make the ta between the second and fourth lines of the staff making certain they don't extend their line clear to the top or the bottom of the staff. When writing a ti-ti, the students are told to make sure the bar connecting the two notes falls between the lines of the staff so that it is visible. The rest is drawn between the second and fourth lines of the staff and is represented by a Σ . (Appendix E I-2, p. 3).

Pages four through eight in this second quarter book are familiar songs which the students have been singing by rote. They fill in words in the song titles which are a part of their vocabulary. They are also asked to complete the empty measures which, as an example, they learn to express as "measure two is the same as measure one". The concept of

meter is introduced on page four. Prior to this introduction, the students will have had previous experience with accented beats in which they physically demonstrate by marching, stepping, or patting more heavily on the louder beats. The students become aware that a bar line is drawn before each accented beat, and that the space between the bar lines is called a 'measure'. A number at the beginning of the song will tell the student how many beats are in each measure. The song materials used are "Rain Come Wet Me", "Bell Horses", "Twinkle Twinkle", "Lets Make a Snowman", and "Little Lisa". (Appendix E I-2, pp. 4-8).

The third quarter book for first grade students pictures a set of bells on the front cover. It is at this time that students are introduced to their first melodic learning. Page one illustrates the concept that lines and spaces of the staff are numbered from the bottom to the top, and that music notes may be drawn around a line or in a space. (Appendix E I-3, p. 1).

Pages two through four contain familiar songs which children can sing on sol-mi at the appropriate pitch level (G-E, D'-B, and C'-A). They are asked to fill in the given line or space notes. The students also learn to point to each note while singing the song so that they have a motor, as well as perceptual feeling, for one sound on each given note. It is also an aid for the teacher to determine if the class is following the notation. Songs used on these pages include "See-Saw", "Hey Hey Look at Me", and "Bee Bee". (Appendix E I-3, pp. 2-4).

Pages five through seven incorporate rhythm along with melody. "Good Night" (p. 5) uses absolute note names D and B which will both be drawn as downward 'p's' (notes on or above the third line will have downward stems). "What's Your Name?" (p. 6) uses G and E drawn as

upward 'd's' (notes below the third line will have upward stems). (Appendix E I-3, pp. 5-6).

"Snail Snail" (p.7) will serve two purposes. It is used to introduce the new note 'la' in a sol-sol-la-la-sol-sol-mi melodic pattern. It is also written using pitches D, C, and A in which students will write both upward and downward stems on notes. (Appendix E 1-3 p. 7).

Page eight is included as a holiday song in which the students can derive the rhythm but not the melody of a familiar song, "Valentine". (Appendix E I-3, p. 8).

The use of melody bells may now be introduced to the students. Use of two mallets is recommended. The teacher will sing the letter names to be played on the bells, the class sings back the letter names as they find the correct bars, then the class plays together (generally one phrase at a time). This is a rote learning procedure until the students can verbalize that G is on the second line, E is on the first line.

The fourth quarter book pictures a piano on the front cover. The purpose conveyed to the student is its use as an instrument available in the classroom on which he or she can play a melody or an accompaniment or both. First level students may learn to play three-note melodies using both hands (sol-la in right hand, mi in the left hand) or play a rhythmic or melodic ostinato to accompany the class's singing. (Appendix E I-4).

Song materials on pages one through four reinforce the la-sol-mi melodic patterns: "Bounce High" (p. 1) s-l-s-m in G do; "Lucy Locket" (p. 2) s-s-l-l-s-s-m-m in C do; and "Bobby Shaftoe" (p. 3) s-s-l-l-s-s-m-m in F do. (Appendix E I-IV, pp. 1-3).

When writing the rhythm on pages one through three, the students are asked to keep the cross bar of the 'ti-ti' straight if they are

connecting two notes that are on the same line or space. When connecting eighth notes on different lines or spaces, they will need to slant the bar of the two notes in the direction of the note heads. "Rain Rain Go Away" (p. 4) introduces the s-s-m-l melodic pattern which uses the slanted bar on the words "-gain a". The lyrics are included on this page so the student sees the need for placing one note above each syllable of a word. (Appendix E I-IV, pp. 1-4).

Page five introduces the student to composing his or her own song. Structural directions, given by the teacher, might include the number of different pitches the student may use (3 in G do), and the use of ta, ti's, and rests with two beats in each measure. The student, though, is made to feel it is his or her own creation. (Appendix E I-4, p. 5).

"Lullaby" (p. 6) introduces the melodic pattern m-s-l-s, and can serve as an assessment to determine if the student can derive the meter, add the bar lines and double bar, and correctly place the notes over the appropriate beat (heart). (Appendix E I-IV, p. 6).

Page seven "Ring Around the Rosy" is a preparation page for second level learning. It introduces 'do', and shows the do (C) on the first ledger line below the staff, a new term for the student's vocabulary. Students will complete the given measures and derive the melody and rhythm for the missing measures. (Appendix E I-IV, p. 7).

Three songs in this book are singing games (pages 1, 2, and 7) and pages 3 and 4 may be used for creative movement. Page 8 contains blank manuscript for use as dictation or composition. (Appendix E I-4, pp. 1-8).

Level Two

The new melodic and rhythmic elements for second grade students seem, on the surface, to be quite minimal, but in fact serve as the basis for further learnings. Each interval of the basic pentatonic scale (la sol mi re do) should be practiced within the context of song materials sung by the students. Sung intervals will include the major second, major and minor thirds, perfect fourth and fifth, and major sixth.

Rhythmically, the concept of the tie is introduced in preparation for the half note, and will also be used later in the third level to introduce the dotted quarter and dotted half notes.

Students at the second level will receive four "Hands On" books during the year. The first quarter book is mainly review materials from the first level using different song materials. (Appendix E II-1, pp. 1-8).

Pages one and two review rhythm over the beat and writing such rhythms on the staff. Pages three and four present familiar song materials, "One Two Tie My Shoe" and "Quaker Quaker" which use only the sol-mi interval in F and G respectively. Page five "Bye Baby Bunting" reviews the mi-la interval in C do with the slanted bar on the eighth notes. "Witch Witch" (p.6) is a singing game using the pitches sol and mi. The student is introduced to the repeat sign on the staff even though the concept of repeated phrases was introduced at the first level. (Appendix E II-1, pp. 1-6).

Additional materials in the first quarter book include "Icka Backa" (p. 7), which is a review of sol-sol-la-la-sol melodic pattern in G do. The student must ascertain the meter, complete the given rhythm, and write the melody for the missing measures. "The Clock" (p. 8), a sixteen

measure song, can be used for demonstrating phrase form (three similar phrases and one phrase that is different). (Appendix E II-1, pp. 7-8).

The second quarter books for levels two, three, four, and five picture an autoharp on the front cover. The concept of harmony is stressed during this quarter. The students are given the opportunity to play autoharp accompaniments while the class sings the songs. Each song at the second grade level can be harmonized using only one chord on the autoharp.

The treble or G clef is introduced to the second grade students in this book. The students begin by tracing given clefs, then eventually the teacher will ask them to draw their own. They will be reminded that a G clef will be placed at the beginning of each staff.

In addition, the concept of form will be introduced through question-answer phrases. "Doggie Doggie" (p. 1), "Lemonade" (p. 2), and "Bell Horses" (p. 3) are examples of question-answer phrases. Students will trace the rhythms, bars, and clefs, then add melody and rhythm to the missing measures. (Appendix II-2, pp. 1-3).

"Johnny Caught a Flea" (p. 4) introduces 'do' on G. The student will recognize that sol, mi, and do are line notes which skip a space. They will also add rhythm and bar lines to the given melody. "Mouse Mousie" (p. 5) and "Fuzzy Wuzzy" (p. 6) are songs using sol-mi-do melody patterns in F and C do respectively. (Appendix E II-2, pp. 4-6).

Song materials using only la-sol-mi-do are quite limited, so the last two pages of this book are left for composing or dictation by the student. Once again, the teacher needs to provide structure for the students. For example, instructions may include the following: "Can you write a four

measure song using sol-mi-do with ta, ti-ti, and rest in 2 quarter meter? 'Do' will be on the second line." (Appendix E II-2, pp. 7-8).

The third quarter book (bells on the cover) for second grade students introduces the new note 're' which will complete the pentatonic scale (Is mrd). The 'two beat note', the half note will be introduced through the use of tied quarter notes. Students will be given the opportunity to play each song on the melody bells.

"I See the Moon" (p. 1) uses the sol-mi-do tone set in C do. In this song, the student should write in measure six without an example to follow. It will be different than any measure given. The teacher provides structure by making the students aware of this difference through hearing and singing correctly before they are asked to write it. (Appendix E II-3, p. 1).

Page two, "Ring Around the Rosy", is to be written in F do. Students need to be reminded of the position of the stems on the notes and the position for the bars on the eighth notes (slanting or straight). They will complete the given measures, and derive the melody and rhythm for measure two. (Appendix E II-3, p. 2).

Pages three, four, and five introduce the new note 're' in mi-re-do tone sets in G, F, and C-do respectively. On each page the student will fill in missing measures, trace or add bar lines, trace or add the G clef, and determine the meter. Songs include "Hot Cross Buns", "Closet Key", and "Frog in the Meadow". (Appendix E II-3, pp. 3-5).

"Valentine" (p. 6) introduces the half note as one sound for two beats. This concept has already been introduced to the student through the use of tied notes. In addition, the form of this song may be derived as a question and an answer phrase. The question phrase sounds incomplete

since it ends on a syllable other than 'do', and the answer phrase sounds finished by ending on a 'do'. (Appendix II-3, p. 6).

"Bow Wow Wow" (p. 7) also displays question-answer phrases. This song is the first to use the entire pentatonic scale (Is mrd). A melodic ostinato may be created by the student to accompany this song. Page eight is left blank for dictation or composition. (Appendix E II-3, pp. 7-8).

The fourth quarter book (piano on the cover) reinforces the materials covered at the second grade level. Each song asks the student to perform writing tasks which they have previously learned. Songs included in this book are: "I Am Bunny Pink Ears", (p. 1) in F do in which the student will complete the rhythm using quarter, eighth and half notes, complete the missing measures, and trace the G clefs; "Who's That", (p. 2) in G do with the student tracing the G clefs, deriving the meter, writing the melody and rhythm of the answer phrase which will be the same as the question phrase except for the final note (do); "Page's Train" (p. 3) in C do where students will trace G clefs, derive rhythm and meter, add bar lines and double bar; "Mary Had a Little Lamb" (p. 4) in C do having students trace G clefs, write rhythm and melody with only measures one and eight given; "Button You Must Wander" (p. 5) in F do with the students completing seven missing measures by deciding which measures look and sound like the measures which are given; and "Here Comes a Bluebird" (p. 7) where students draw the G clefs, determine meter, write rhythm and melody with only the first and last notes given. Pages six and eight are to be used for composition or dictation. (Appendix E II-4, pp. 1-8).

Level Three

Rhythmic learning for the third grade students is quite extensive. The students will be introduced to sixteenth notes, dotted quarter note followed by a single eighth note, eighth note followed by a dotted quarter note, syncopation written as eighth-quarter-eighth, dotted half notes, and whole notes. They will be introduced to six-eight meter (6/8) in written notation known as compound meter.

Melodic learning for the third grade students will include the extended pentatonic scale (d' ls mrd l,s,) in do (Major) and la (minor) tonal centers. Students are taught absolute (letter) names as conscious knowledge even though they have been introduced to note names incidentally in grades one and two.

Harmonic learning will include rhythmic ostinati given as preparation for learning new rhythm patterns. Students may also create melodic ostinati to fit the pentatonic songs. Root singing (using I and V chord roots) may also be used with many of the song materials. In addition to rhythmic, melodic, and harmonic concepts, phrase form may be made a conscious part of each song.

The first quarter book (drum on the cover) at the third grade level begins with a review of beat and familiar rhythm patterns. Pages two and three review melodic patterns mi-re-do (mrd) in F and G respectively using the familiar "Hot Cross Buns" and "Good News". (Appendix E III-1, pp. 1-3).

Single eighth notes are introduced on page four. This is a prerequisite for making conscious to the student the dotted quarter note followed by an eighth note and the syncopated rhythmic patterns. "Rain

"Come Wet Me" (p. 4) is written in both C do and G do so the students can visually see single eighth notes below and above the third line of the staff. "Rocky Mountain" (p. 5) is a familiar pentatonic song in F-do which may be written using single eighth notes, quarter notes and half notes. Students are also asked to add the meter, bar lines, and double bar. "Great Big House" (p. 6) is a pentatonic singing game in C-do. Students may choose to write rhythm with single eighth notes or to use the slanted cross bar to connect the two eighths. They will also complete the title, trace the G clefs, derive the meter, and add the missing measure. (Appendix E III-1, pp. 4-6).

"Phoebe" (p. 7) introduces the new note 'low la' in F-do. Low la is in "outer space", a term used to show the first space below the staff. Students are to trace the G clefs, derive the meter, add the rhythm and missing measures, and mark the low la with an 'x'. Teachers may use page eight use for dictation or composition. (Appendix E III-1, pp. 6-8).

The second quarter book (autoharp on cover) for third grade begins with "Old Mr. Rabbit" (p. 1) in G-do. Students draw G clefs, add the meter, derive the rhythm while keeping in mind the direction of the stems, fill in the note heads on the low la's, and complete the title. "Cumberland Gap" (p. 2) introduces the concept of the octave. Students see a la (above and below do) which are eight notes apart; they also draw clefs, add meter, add rhythm, and fill in noteheads on the low las. (Appendix E III-2, pp. 1-2).

Another extended pentatonic song, "Jolly Old St. Nicholas" (p. 3) uses the mi re do la, sol, tone set (comma after the syllable represents the tone below do). The rhythm and form can be derived by the student, as they find that the third phrase is exactly like the first phrase, and the

fourth phrase resembles the second phrase with only the final note 'do' being different. "Hambone" (p. 4) uses the x symbol on the staff to represent clapping a rhythm rather than singing. Students add clefs and rhythm and fill in the missing measures and title. (Appendix E III-2, pp. 3-4).

Two extended pentatonic songs which have an octave range are included in this third level book. "Eyes of Blue" (p. 5) will be written with single eighth notes for the practice of putting flags on the proper side of the stem. This song also introduces 'high do'. Students add title, clefs, meter, rhythm, bar lines and the double bar at the end of the piece. Next, "Tideo" (p. 6) introduces sixteenth notes as four sounds on one beat. Each measure that is missing in this song is the same as a measure that is written out for the student. The students are asked to number the measures as an aid in determining which measures are alike. (Appendix E III-2, pp. 5-6).

Another song utilizing sixteenth notes is "Dinah" (p. 7). This piece in F-do illustrates same-similar-and different phrase form. Students also add clefs, fill in missing measures, and add rhythm. Page eight may be used for composition or dictation. (Appendix E III-2, pp. 7-8).

The third quarter book (bells on the cover) for third grade students introduces the rhythms of the dotted quarter note and syncopation, and the minor pentatonic scale. Students will have an opportunity to play each song on the melody bells.

Page one "London Bridge #2" presents a singing game in F do. The meter "C=common time" is introduced. Students add clefs, rhythm, and missing measures. "Old Brass Wagon" (p. 2) in G do utilizes a melodic sequence, a new concept for the student. Students will draw clefs, add

meter and rhythm, and the title. "Alabama Gal" (p. 3) is another singing game in G-do. Students are introduced to the term 'syn-co-pa' as they write eight-quarter-eighth note patterns. Page four may be used for structured composition. All of the new rhythms the students have learned are reviewed along with the extended pentatonic scale. The students are asked to use these rhythms in composing their own Valentine song. (Appendix E III-3, pp. 1-4).

"Canoe Round" (p. 5) is an extended pentatonic song in la minor which also includes syncopation. Students will draw clefs, add rhythm, bar lines and missing measures. "Don't Let Your Watch Run Down" (p. 6) is a song in F do which contains notes tied over the bar line and eighth and quarter rests. The terms 'd.c. al fine' and 'Fine' are introduced and are to be added by the student. (Appendix E III-3, pp. 5-6).

Another song in la minor included in the third level book is "Cock Robin" (p. 7) which introduces the slur. It also shows the incomplete measure which is finished on the next staff in order to illustrate a complete phrase on one staff. Students add rhythm, bar lines, and derive the phrase form. Page eight is used for dictation or composition. (Appendix E III-3, p. 7-8).

The fourth quarter book (piano on the cover) for the third grade student introduces 6/8 meter on page one with the singing game, "Oliver Twist". Students will add clefs and rhythm. "Weevily Wheat" (p. 2) is a singing game in G-do. This song contains 'syn-co-pa' and 'tiri-ti' rhythms. Page three may be used for composition. "Riding in a Buggy" (p. 4) is in F-do and introduces an augmented syn-co-pa. Students derive meter and add rhythm. "Rattlesnake" (p. 5) introduces A below middle C

as two ledger lines below the staff. Students add clefs and rhythm. (Appendix E III-4, pp. 1-5).

Extended pentatonic scales may end on any of the five basic pitches. Students will have had an opportunity to practice singing scales ending on these various pitches. "Shady Grove" (p. 6) is a folk song in re pentaton. This song may also be used for question-answer improvisation. In addition, the students will derive a need for half rests at the end of each staff. (Appendix E III-4, p.6).

The final song for third grade students, "Big eyed Rabbit" (p. 7), may be used as an assessment for the quarter. The new rhythm 'ti-tum' (eighth-dotted quarter) may be derived through the use of a rhythmic ostinato. The students will also add rhythm and missing measures. Page eight is to be used for dictation or composition. (Appendix E III-4, pp. 6-8).

Level Four

Each skill and concept presented in these writing and reading books reinforces materials taught in previous lessons through aural-oral approaches. By the time the student sees each printed page, he or she should be able to derive the unknowns with little aid from the teacher. Each completed page should insure successful achievement for the individual.

New fourth grade learnings include songs containing the half steps, fa and ti. Students have been singing songs using half steps since pre-school, but now the concept will be presented formally through pentachordal, hexachordal, and diatonic song materials. In addition, keys

and key signatures will be introduced along with the appropriate flat and sharp signs.

Along with the music, the recorder is introduced as a classroom instrument to fourth grade students. Level four books for the second, third and fourth quarters incorporate teaching the fingerings on the recorder as well as melodic, rhythmic and harmonic concepts.

The first quarter book (drum on cover) for fourth grade reviews beat and rhythm on page one through familiar songs in 2/4 and 4/4 meters using eighth, quarter, half, and sixteenth notes. Page two, "Wind the Bobbin", reviews the dotted quarter followed by an eighth note, adding quarter rests to complete the measures, use of the repeat sign, and a new concept of staccato notes. "Banjo Sam" (p. 3) presents a new song for the students reviewing the syncopa rhythm. Students add clefs, meter, and missing measures. They derive form, tone set, and letter names. (Appendix E IV-1, pp. 1-3).

"Al citron" (p. 4) is a Spanish nonsense singing game which begins on an anacrusis. Through the use of accents, the students will determine that the bar lines are placed in front of each accented beat. Therefore, the song ends on beat one and begins on beat two, forming the upbeat. "Whistle Daughter" (p. 5) has been used as a make-conscious lesson for the new note 'fa' and the students should write it in G do. The five note range of this song is called a pentachord scale. (Appendix E IV-1, pp. 4-5).

"Lovely Evening" (p. 6) is a canon in 3/4 meter in which the second phrase of the song is a sequence of the first phrase at the interval of a third. With careful preparation of each of these concepts, the student should be able to successfully complete the missing measures. "Oats, Peas, Beans" (p. 7) reviews compound meter. The students complete the

title, clefs, and rhythm. Page eight may be used for dicatation or composition. (Appendix E IV-1, pp. 6-8).

The second quarter book for level four (autoharp on the cover) begins with a three-part canon, "Early to Bed" with text from a Ben Franklin proverb. The song introduces the key of F Major with B flat in the key signature. The students are directed to place the flat sign around the third line of the staff. The range of the song is also discussed as it incorporates notes from fifth line F to first line below the staff, middle C. "Good King Wenceslaus" (p. 2) is written in G Major with F sharp in the key signature. After the students determine the form, the melody is easily recognizable with its stepwise phrases and repetitive rhythm. (Appendix E IV-2, pp. 1-2).

"The Birch Tree" (p. 3) is a Russian folk song used by Peter Tchaikowsky in his Symphony No. 4, fourth movement. After the students have sung the song, completed the melody in e minor, added the rhythm, and bar lines, they should have the opportunity to listen to the symphonic version. Page four contains the theme to Haydn's Symphony No. 94, second movement, "Andante". Students add clefs, meter, andante tempo marking, rhythm and bar lines. They are also introduced to a sharp sign within the piece called an accidental. On the remaining two staves, the students may write the accompaniment part which is played by the cello in the orchestra score. (Appendix E IV-2, pp. 3-4).

Pages five, six, and seven introduce the fingerings for the recorder (B-A-G, and E) and contain familiar song materials which students can easily play. The writing on these pages is minimal, so that they can concentrate on finger coordination as well as eye-note reading. Songs in the booklets include: "Hot Cross Buns", "Frog in the Meadow" (p.5); "Long

Legged Sailor", "Buffalo Boy" (p. 6); one phrase of "Skin and Bones", "Hambone" (p. 7). Page eight may be used for dictation or composition. (Appendix E IV-2, pp. 5-8).

The fourth level third quarter (bells on the cover) writing and reading book continues with songs which can be played on the recorder as well as on the melody bells. The sequences of new notes and fingerings for recorder include: D (p.1) "Tom Dooley", and "Draw a Bucket of Water" (p.2) which includes the rhythm pattern of two sixteenth notes followed by an eighth note, and an eighth note followed by two sixteenth notes. Page three introduces F and middle C which can be played by the students as an ostinato while the teacher plays "Frere Jacques" in F Major. The students then write the hexachordal melody "Twinkle Twinkle Little Star" in C do. (Appendix E IV-3, pp. 1-3).

Pages four and five include two more hexachord melodies in C, "Michael, Row the Boat" and "Lavender's Blue". Page four contains a two-beat anacrusis and uses half, dotted half, and whole notes in addition to dotted quarter-eighth, eighth-dotted quarter rhythm patterns. The students can derive the melody of "Lavender's Blue" by the phrase form which is given on the left hand side of the page. (Appendix E IV-3, pp. 4-5).

The new note, high C' is introduced on page six with "Chopsticks", a favorite with the students when accompanied by the teacher on the piano. The students can fill in the remaining melody with quarter notes using G and B only. "Go Tell Aunt Rhody" (p. 7) uses B flat and is written in F do. A melody and harmony part are written separately to show an example of two-part harmony. Students are to complete the rhythm and melody. They may work in pairs and play this piece as a duet, so they have a chance to

hear themselves alone on a part which must sound well with their partner. Page eight may be used for dictation, composition, or to write a harmony part for "Chopsticks." (Appendix E IV-3, pp. 6-8).

Fourth quarter books for grade four students (piano on the cover) contain familiar songs which may be sung or played on the recorder, piano, or other melody instruments. Students who are taking band or string lessons may find they can also play these melodies on their instrument.

Page one "London's Burning" is a two or four-part canon, in which the missing melody repeats the pattern given except for the last phrase which is a sequence. "Happy Birthday" (p. 2) should be a 'Name that Tune'. After the new note, F sharp, is introduced, the students should sing or play the melody until it is recognizable to them. They can then conduct while singing to determine the anacrusis, meter, and the correct placement of the bar lines. "Yankee Doodle" (p. 3) is written in G Major, with F sharp in the key signature. The students will be unable to play low B on the recorder, but can play the rest of the melody. They are to fill in missing measures with melody and rhythm. (Appendix E IV-4, pp. 1-3).

Additional song materials which can be sung and played on the recorder or other melody instruments include "Johnny Has Gone for a Soldier" (p.4), a Revolutionary War song in a minor. The students will add clefs, rhythm, meter, and melody of missing measures. This song may also be used as an opportunity to improvise the final phrase. Any ending is appropriate as long as the song sounds finished. Page five may be used for composition. The teacher might give the students a melody in whole notes and ask them to add meter, rhythm, and bar lines. "Old Roger is Dead" (p. 6) is in 6/8 meter and students will find a sequence in missing measures three and four. They may also write a harmony part to go along

with the melody. Page seven contains a "Boogie Woogie" written in three part harmony which uses tonic, subdominant, and dominant chords. Students can play a part, add some simple movements accompanied by the teacher on the piano, and have a performance piece which will make an enjoyable end of the year for their recorder practice. Page eight may be used for dictation, composition, or harmonic writing to practice all the skills presented in the booklets. (Appendix E IV-4, pp. 6-8).

Level Five

By the fifth grade level, the basic rhythmic and melodic patterns have been introduced. This is the time for reinforcement and concentration on harmonic principles. In addition to more difficult folk song materials, attention should focus upon composed songs and listening selections of the masters, Bach, Mozart, Beethoven, and others. The composed compositions chosen for the fifth level books will be approached through singing of the thematic materials, and in some cases, a harmonic part, notating the themes, then listening to the instrumental version.

The first quarter book for the fifth level (drum on the cover) reviews basic rhythm patterns using the familiar singing game, "Turn the Glasses Over" (p. 1). The students are given sixteen beat rhythmic dictation to notate. Page two reinforces simple duple and compound duple meter in the songs, "Categories" and "A My Name is Abbie". (Appendix E V-1, pp. 1-2).

Melodic review includes the song, "The Boatman" (p.3), which introduces the term anacrusis for the upbeat in 4/4 meter. This song may

also serve as an introduction to a listening lesson based on Aaron Copland's "Old American Songs". The students should recognize the melody in the song, "The Boatman". (Appendix E V-1, p. 3).

"Billy Billy" and "Shake Them 'Simmons Down" (pp. 4-5) are singing games in pentatonic which reinforce the rhythm patterns, dotted eighth-sixteenth notes and sixteenth-dotted eighth notes. Students will complete the rhythm and melody on both pages, add the titles, and derive form, tone set, and letter names. (Appendix E V-1, pp. 4-5).

As a means of coordinating music with the fifth grade American history social studies units, songs were included in these booklets that have historical flavor as well as musical interest. "Goin' Down to Cairo" and "Goin' to Boston" (pp. 6-7) are folk songs fitting this category. The students are introduced to the key signature of D Major, but with the use of a natural sign on all C's, the piece is actually in mixolydian mode. They will sing the scale as do re mi fa sol la ta do. Page eight may be used for dictation or composition. (Appendix E V-1, pp. 6-8).

In keeping with the American History format, the second quarter book (autoharp on the cover) also includes American folk songs from various sections of the country. "Goin' Down to New Orleans" (p. 1) is a song in which students are asked to sightread the melody, add bar lines, and improvise endings for the verse and refrain. Only after students have had ample opportunity to hear each other's endings do they receive the ending of the folk song. The students might also write their own endings if they wish. (Appendix E V-2, p.1).

Composed music of the masters is also a part of the fifth grade curriculum. "Joy to the World" and "Air from the Magic Flute" by Mozart (pp. 2-3) expose the students to two-part writing in thirds and sixths. On

both songs they will write the stems in both directions for the soprano and alto parts. The "Air from the Magic Flute" exemplifies an introduction to opera for elementary-aged students. A third harmony part may be added to two parts written by singing the roots of the chords given in the music. (Appendix E V-2, pp. 2-3).

"Old Abram Brown" (pp. 4-5) introduces the students to the rhythmic concept of augmentation. The students sing, then write the melody in 4/4 meter in e minor using the basic notation on page four. They are then asked to double each note value and rewrite the song on page five. The students may sing both versions at the same time, realizing that the original must be sung twice so the endings will coincide. (Appendix E V-2, pp. 4-5).

Another song which will provide fifth grade students with harmonic development is "Viva la Musica" (p. 6), a three part canon by Michael Praetorius. After the students have completed the rhythm, they will trace the verticalities of pitches which form chords. On the right hand side of the page, the students have the opportunity to compose their own canon using the format of "Viva la Musica". (Appendix E V-2, p.6).

"Coffee Grows on White Oak Trees" (p. 7) is a singing game which introduces the students to mixed meter. Students are to derive the meter of each section, then add the rhythm and melody in the missing measures. Page eight may be used for dictation or composition. (Appendix E V-2, pp. 7-8).

The third quarter book for fifth grade students (bells on the cover) begins with an Hungarian folksong which was used by Bela Bartok in his piano work, For Children, Volume I, No. XVII. The students may sing the English words, "Seasons" (p. 1) or sing with syllables or letter names.

They also should derive the form, and add the missing measures. (Appendix E V-3, p. 1).

The folk song, "Old House" (p. 2), may be harmonized with e minor chords after the students add the rhythm and missing measures. "I'se the B'y That Builds the Boat" (p. 3) is a folksong from Newfoundland which may be harmonized with tonic and dominant chords. Students will write rhythm, complete measures, and derive chords to be written in Roman numerals. (Appendix E V-3, pp. 2-3).

Pages four and five are examples of one melody used by Johann Sebastian Bach in two different settings. The students first learn the song as the pentachord melody, "Cradle Hymn". They will write the second, third, and fourth phrases, and add the phrase marks. They will then listen to the chorale version, "Werde munter, mein Gemute" from the St. Matthew Passion. When asked to sightread the melody given on page five, the students quickly recognize it, but with a different meter signature. After writing the rhythm in 3/4 meter, they then are given the opportunity to sing and listen to different versions of "Jesu, Joy of Man's Desiring". (Appendix E V-3, pp 4-5).

The piece on page six, "Ah, vous dirai-je, Mamam" by Wolfgang Amadeus Mozart will be introduced to the students through their memorization of the harmony part. As the students are singing, the teacher will begin singing the melody, then ask them to 'Name that Tune' which is the folk song, "Twinkle Twinkle Little Star". They can then see the music written on two staves, complete the melody and rhythm, and sing and play it as a duet. Further development may introduce the variation technique used by Mozart. Page seven contains the "Rondo from *Eine Kleine Nachtmusic*" by Mozart. This piece may be used for

improvisation of the answer phrase before the students are given the answer used by the composer. Page eight may be used for dictation, composition, or harmonic writing. (Appendix E V-3, pp. 6-8).

The fourth quarter book for fifth grade (piano on the cover) begins with a Praetorius canon, "Rise Up, O Flame" (p. 1). The students will sightread the melody in d minor, derive and write the rhythm, and add slurs for the notes which have more than one sound on a syllable. Page two may be used for composition. "Mam'zelle Zizi" (p. 3) uses sequences in phrases two, five, and six, with the remaining measures identical to those given previously. Tonic and dominant chords in e minor are also outlined in this melody. The song may also be used to introduce the harmonic minor scale. (Appendix E V-4, pp. 1-3).

The composition, "Fugue in g minor, *The Little Fugue*" by J. S. Bach is written out in its entirety. Students may add phrase markings, then sing with syllables, absolute names, or a neutral syllable before hearing the instrumental version. Page five "from Eleven Improvised Canons" by W. A. Mozart is written in c sharp minor and introduces 2/2 meter. Students will complete melody and rhythm. They may also be made aware of the wide range needed to sing this canon. (Appendix E V-4, pp. 4-5).

As each book at the fifth grade level contains both folk materials and composed songs, the students have an opportunity to compare and contrast the different compositions. "We'll Rant and We'll Roar" (p. 6) is a folk song from Newfoundland in 6/8 meter. The students add rhythm, then derive bar lines which are written to conform to the phrases. Page seven "Le Tambourin" by J. Ph. Rameau introduces the alla breve sign. The students may improvise an answer phrase before hearing the Rameau

version, then add rhythm and ending. Page eight may be used for dictation, composition, or harmonic writing. (Appendix E V-4, pp. 6-8).

OPINIONNAIRE

An opinionnaire was administered to the 419 students in grades one through five to determine their attitude toward the books and their content. They were also asked their opinion on the level of difficulty of the pages, and their preference for the materials used. (Appendix D)

Data presented indicate the percent of responses in the above mentioned three focus areas (Attitude, Level of Difficulty, and Preference for Materials).

Attitude

Analysis of data indicated favorable responses to the use of the music books (.53 yes, .33 sometimes, and .14 no). Students enjoyed playing instruments with the songs in the books (.75 yes, .16 sometimes, .09 no). The reaction to allowing students to play instruments even though they had mistakes on their pages was mixed (.38 yes, .22 sometimes, and .40 no).

Students indicated they would like to use the books again next year (.50 yes, .11 sometimes, .39 no). They would also like to sing from other books (.53 yes and .23 sometimes, .24 no). They liked the pictures on the pages (.61 yes, .25 sometimes, .14 no).

Level of Difficulty

Fifty percent of the students did not think the pages were too hard for them, while thirty-three percent said they were too hard sometimes, and sixteen percent felt they were too difficult. The students agreed they learned about music when using the books (.63 yes, .28 sometimes, .09 no) and they knew more about writing music than they did before using the books (.69 yes, .17 sometimes, .14 no). Seventy-five percent of the students felt they could follow the directions given by the teacher while nineteen percent indicated they could follow directions sometimes, and three percent said they could not comprehend the instructions given by the teacher.

Preference for Materials

The students were asked to write the name of their favorite song from the books or draw a picture of their favorite song. In the first and second grades, every song presented in the "Music Writing and Reading" books received a response. In third grade, all but five songs were mentioned as favorites, and in fourth grade seven songs were not cited as favorites. Fifth grade students mentioned all but six songs as their favorites. The variety of responses is an encouraging factor that the materials used were appealing to the students.

CHAPTER IV

SUMMARY

The purpose of this report was to create an instrument through which elementary students in grades one through five could obtain a systematic approach to music reading and writing skills. The instrument was a set of "Hands On Music Writing and Reading" books containing song materials which incorporated melodic and rhythmic skill development presented in a sequential order. The books address the problems of writing basic music notation and introduce musical terminology appropriate for elementary students. The books also expose the students to the concepts of form, harmony, and timbre.

All students receive one eight-paged book per quarter with the exception of first grade students who begin with the books in the second quarter. The teacher uses the books as one segment of the basic music curriculum. In most cases the song materials are taught to the students by rote in advance so that the lyrics are memorized before presenting the musical notation. The pages in the books are introduced in a variety of ways; i.e. reading the rhythm, singing the melody with syllables or letter names, or silently reading through the piece and then "naming that tune".

The writing lessons are conducted in the classroom as group experiences. Pages are approached using problem solving techniques. Students are encouraged to be neat in their manuscript writing. They are

given an opportunity to 'color' the pictures when they correctly complete a page.

The development of the writing and reading books was based on the philosophy advocated by Zoltan Kodaly; yet, the principles can be incorporated into any elementary music program regardless of approach. Music that includes reading and writing should be considered a basic skill. Listening, speed reading, memory training, recall skills, and concentration techniques addressed by Winston (1982) are all included in the various activities with the books. Students are asked to analyze, synthesize and evaluate their own work. They learn by doing and as an end result have a tangible instrument to show for their efforts.

Students can become musically literate and musically sensitive if they are given the opportunity. Reinforcement, a vital process in any program, should be a continuing part of the program. In music, each concept and skill can be reinforced with vast amounts of song materials. It is the teacher's responsibility to find, categorize, eliminate, and then choose only the best materials to present to the students.

Choral experience should be the basis for an elementary music program. The human voice is the most precious instrument a person has, and if children are taught that singing is as natural as speaking, they will tend to lose any inhibitions they might have about singing alone or in a small group. Singing trains the ear and can be a preface to playing a musical instrument. The "Hands On Music Writing and Reading" books provide students with songs that can be sung in the classroom, at home, or on the playground.

Students also need to feel comfortable with the concept of improvisation. Beginning with the simplest techniques and progressing to

more difficult practices, improvisation can instill a means of creativity in every youngster. Although improvisation does not require writing, the techniques will be used with the "Hands On Writing and Reading" books.

Students should also be encouraged to compose music. The degree of difficulty is elective, but the student needs to be aware that the composition is his or her own creation. Composition is a major part of the writing books.

The review of literature involving research in music reading provided some beneficial insights into the production of the writing and reading books. The interaction of aural and visual responses to music notation (Tillotson 1972), the necessity of using problem solving abilities to perform rhythmic reading tasks (Sharretts 1979), and the perception of notation by specific skill rather than musical element (Legore 1981) all contributed to the basic philosophy incorporated in the books.

The conclusions of Grutzmacher's study (1986) which reported a higher level of conceptual understanding in students who sang with syllables before playing music patterns on their instruments coincided with the method used with these books. The approach that 'singing comes first' needs to become inherent in students. Training the ear to aid in tonal skills development as cited by Martinez (1975) is one of the basic tenets in the Kodaly method. Inner hearing, the ability to audiate sounds within the mind, may be taught to youngsters at a very early age. It should become a natural phenomenon.

Building a positive self-concept within each elementary student ought to be the major goal of any music program. Hedden's study (1981) indicates that positive attitudes toward music and positive self-concepts

in music are predictors of music achievement. Motivational factors contribute to any program and must be considered a vital aspect of effective teaching. (Madsen, 1980; Wood, 1979). Music teachers must provide students with the opportunity to make decisions concerning their own achievement. Basic to all achievement, however, is providing a program which meets the needs of each individual.

Educational Implications

Through the sequential approach developed in the set of "Hands On Music Writing and Reading" books, students in music classes will be able to distinguish, identify, analyze, and perform basic musical tasks. With the addition of actual construction through writing of music notation, students and their teachers will be able to assess and evaluate, with concrete data, the skills which have been presented.

The materials included in these music workbooks are adaptable to any elementary music program. The systematic approach to building literary skills through writing should complement the basic skills program. If music is to be considered one of the basic skills, music educators must provide goals and objectives that produce viable results.

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APPENDIX A

SONG MATERIALS USED IN
HANDS ON MUSIC WRITING AND READING BOOKS

SONG TITLE	TONE SET*	METER	KEY	BOOK
A My Name is Abbie	Is	6 / 8	G	V-1 p.2
Air from Magic Flute	d'tlsfmrd	4 / 4	F	V-2 p.3
Al Citron	mrd s,	2 / 4	G	IV-1 p.4
Alabama Gal	s mrd I,s,	4 / 4	G	III-3 p.3
Banjo Sam	s mrd	2 / 4	F	IV-1 p.3
Bee Bee	s m	2 / 4	F	I-3 p.2
Bell Horses	(rhythm only)	2 / 4		I-2 p.5
Bell Horses	Is m	2 / 4	G	II-2 p.3
Big Eyed Rabbit	mrd I,s,	4 / 4	d min	III-4 p.7
Billy Billy	Is mrd	4 / 4	C	V-1 p.4
Birch Tree, The	mrtd,I,	2 / 4	em	IV-2 p.3
Boatman, The	mrd	4 / 4	F	V-1 p.3
Bobby Shaftoe	Is m	4 / 4	F	I-4 p.3
Boogie Woogie	r'd'tlsfm	4 / 4	C	IV-4 p.7
Bounce High	Is m	2 / 4	G	I-4 p.1
Bow Wow Wow	Is mrd	4 / 4	C	II-3 p. 7
Buffalo Boy	mrd	2 / 4	G	IV-2 p.6

* Tone Set refers to the melodic range of the song

SONG TITLE	TONE SET	METER	KEY	BOOK
Button You Must Wander	Is mrd	2 / 4	F	II-4 p.5
Bye Baby Bunting	Is m	2 / 4	C	II-1 p.5
Canoe Round	I mrd I,s,	2 / 4	e min	III-3 p.5
Canon--Mozart	sfmrdt,l,s,f,m,r,	2 / 2	c# min.	V-4 p.5
Category Song	s m	4 / 4	C	V-1 p.2
Chopsticks	d'tls	3 / 4	C	IV-3 p.7
Clock, The	Is m	2 / 4	C	II-1 p.8
Closet Key	mrd	2 / 4	F	II-3 p.4
Cock Robin	I mrd I,	4 / 4	d min.	III-3 p. 7
Coffee Grows on White Oak Trees	Is mrd	3 / 4, 2 / 4	F	V-2 p.7
Cradle Hymn--Bach	sfmrd	4 / 4	G	V-3 p.4
Cumberland Gap	Is m d I,	2 / 4	G	III-2 p.2
Dinah	s mrd	2 / 4	F	III-2 p.7
Doggie Doggie	Is m	2 / 4	C	II-2 p.1
Don't Let Your Watch Run Down	Is mrd I,s,	2 / 4	F	III-3 p.6
Draw a Bucket of Water	mrd s,	2 / 4	G	IV-3 p.2
Early to Bed	d' Isfmrdt,l,s,	3 / 4	F	IV-2 p.1
Eyes of Blue	d' Is mrd	2 / 4	C	III-2 p.5
Frog in the Meadow	mrd	4 / 4	C	II-3 p.5

SONG TITLE	TONE SET	METER	KEY	BOOK
Frog in the Meadow	mrd	4/4	G	IV-2 p.5
Fuzzy Wuzzy	s m d	2/4	C	II-2 p.6
Go Tell Aunt Rhody	sfmrd	2/4	F	IV-3 p.5
Goin' Down to Cairo	s mrd l,s,	4/4	G	V-1 p.6
Going Down to New Orleans	ls mrd l,s,	2/4	G	V-2 p.1
Goin' to Boston	fmrtd,l,s, m,	2/4	D	IV-1 p.7
Good King Wenceslas	sfmrtd,l,s,	4/4	G	IV-2 p.2
Good News	mrd	4/4	G	III-1 p.3
Good Night	s m	2/4	G	I-3 p.5
Great Big House	ls mrd	4/4	C	III-1 p.6
Hambone	mrd l,	4/4	G	III-2 p.4
Hambone	mrd l,	4/4	G	IV-2 p.7
Happy Birthday	sfmrtd,l,s,	3/4	G	IV-4 p.2
Here Comes a Bluebird	ls mrd	2/4	G	II-4 p.7
Hey Hey Look at Me	s m	2/4	G	I-3 p.3
Hot Cross Buns	mrd	2/4	G	II-3 p.3
Hot Cross Buns	mrd	2/4	F	III-1 p.2
Hot Cross Buns	mrd	4/4	G	IV-2 p.5
I Am Bunny Pink Ears	ls mrd	4/4	F	II-4 p.1
I See the Moon	s m d	2/4	C	II-3 p.1

SONG TITLE	TONE SET	METER	KEY	BOOK
Icka Backa	Is m	2 / 4	G	II-1 p.7
I'se the B'y	sfmrdt, s,	6 / 8	G	V-3 p.3
Jesu, Joy of Man's Desiring-Bach	sfmrd	3 / 4	G	V-3 p.5
Johnny Caught a Flea	Is m d	2 / 4	G	II-2 p.4
Johnny Caught a Flea	(rhythm only)	4 / 4		III-1 p.1
Johnny Has Gone for a Soldier	d'tls mrd	4 / 4	a min	IV-4 p.4
Jolly Old St. Nicholas	mrd I,s,	2 / 4	F	III-2 p.3
Joy to the World	d'tlsfmrd	2 / 4	D	V-2 p.2
Lavendar's Blue	Isfmrd	3 / 4	C	IV-3 p.6
Le Tambourin--Rameau	tlsi mrdt,I,	alle breve	e min	V-4 p.7
Lemonade	Is m	2 / 4	F	II-2 p.2
Let's Make a Snowman	(rhythm only)	4 / 4		I-2 p.7
Little g minor Fugue-- Bach	mrdtlsi, m,	C	g min	V-4 p.4
Little Lisa	(rhythm only)	2 / 4		I-2 p.8
London Bridge #2	s mrd I,s,	C	F	III-3 p.1
London's Burning	sfmrd s,	3 / 4	G	IV-4 p.1
Long Legged Sailor	mrd	4 / 4	G	IV-2 p.6
Lovely Evening	Isfmrd	3 / 4	C	IV-1 p.6
Lucy Locket	Is m	2 / 4	C	I-4 p.2

SONG TITLE	TONE SET	METER	KEY	BOOK
Lullaby	Is m	2 / 4	F	I-4 p.6
Mam'zelle Zizi	s mrtd,l, si,	4 / 4	e min	V-4 p.3
Mary Had a Little Lamb	s mrd	2 / 4	C	II-4 p.4
Michael Row the Boat	Isfmrd	4 / 4	C	IV-3 p.4
Mouse Mousie	s m d	2 / 4	F	II-2 p.5
Oats, Peas, Beans	sfmrd	6 / 8	G	IV-1 p.7
Old Abram Brown	Isfmrdt,l,	4 / 4	e min	V-2 p. 4-5
Old Brass Wagon	mrd l,s,	2 / 4	G	III-3 p.2
Old House	mrd l,	4 / 4	e min	V-3 p.2
Old Mr. Rabbit	mrd l,	2 / 4	G	III-2 p.1
Old Roger is Dead	mrd l,s,	6 / 8	G	IV-4 p.6
Oliver Twist	Is m	6 / 8	F	III-4 p.1
One Two Tie My Shoe	s m	2 / 4	F	II-1 p.3
Page's Train	Is m d	2 / 4	C	II-4 p.3
Paw Paw Patch	(rhythm only)	4 / 4		IV-1 p.1
Phoebe	s mrd l,	2 / 4	F	III-1 p.7
Quaker Quaker	(rhythm only)	2 / 4		I-2 p.2
Quaker Quaker	s m	2 / 4		II-1 p.4
Rain Come Wet Me	(rhythm only)	4 / 4		I-2 P.4
Rain Come Wet Me	s mrd	4 / 4	C-G	III-1 p.4

SONG TITLE	TONE SET	METER	KEY	BOOK
Rain Come Wet Me	(rhythm only)	4 / 4		IV-1 p.1
Rain Rain Go Away	Is m	2 / 4	G	I-3 p.4
Rattlesnake	Is mrd I,	4 / 4	C	III-4 p.5
Riding in a Buggy	d' Is mrd s,	4 / 4	F	III-4 p.4
Ring Around the Rosy	Is m d	2 / 4	C	I-4 p.7
Ring Around the Rosy	Is m d	4 / 4	F	II-3 p.2
Rise Up O Flame-- Praetorius	mrdt, I,	3 / 4	d min	V-4 p.1
Rocky Mountain	Is mrd	2 / 4	F	III-1 p.5
Rondo--Eine Kleine Nachtmusick--Mozart	sfmrdt, s,	alle breve	G	V-3 p.7
Seasons	m dt, I,	4 / 4	e min	V-3 p.1
See Saw	s m	2 / 4	C	I-3 p.2
Shady Grove	d' Is mrd	4 / 4	d min	III-4 p.6
Shake them "Simmons Down	mrd I, s,	2 / 4	G	V-1 p.5
Skin and Bones (phrase)	mrd I,	6 / 8	e min	IV-2 p.7
Snail Snail	Is m	2 / 4	F	I-3 p.7
Symphony No. 94 Andante--Haydn	d' s(fi)fmrtdt, s,	2 / 4	C	IV-2 p.4
Tideo	d' Is mrd	2 / 4	C	III-2 p.6
Tom Dooley	mrd I, s,	4 / 4	G	IV-3 p.1

SONG TITLE	tone set	METER	KEY	BOOK
Turn the Glasses Over	(rhythm only)	4 / 4		V-1 p.1
Twinkle Twinkle	(rhythm only)	4 / 4		I-2 p.6
Twinkle Twinkle	Isfmrđ	4 / 4	C	IV-3 p.3
Valentine	(rhythm only)	2 / 4		I-3 p.6
Valentine	s mrd	2 / 4	G	II-3 p.6
Variations on Au Vous dirai je, Mamam-- Mozart	Isfmrđ	2 / 4	F	V-3 p.6
Viva la Musica	sfmrđt,l,s,f,	4 / 4	d min	V-2 p.6
Weevily Wheat	Is mrd l,s,	2 / 4	G	III-4 p.2
We'll Rant and We'll Roar	sfmrđt,l,s,	6 / 8	F	V-4 p.6
What's Your Name?	s m	4 / 4	C	I-3 p.6
Whistle, Daughter	(rhythm only)	2 / 4		IV-1 p.1
Whistle, Daughter	sfmrđ	2 / 4	G	IV-1 p.1,5
Who's That?	s mrd	2 / 4	G	II-4 p.2
Who's That Yonder	(rhythm only)	4 / 4		IV-1 p. 1
Wind the Bobbin	s m d l,s,	4 / 4	F	IV-1 p.2
Witch Witch	s m	2 / 4	C	II-1 p.6
Yankee Doodle	fmrđt,l,s,f,m,	2 / 4	G	IV-4 p.3

APPENDIX B

SONG MATERIALS BY GRADE LEVEL

LEVEL ONE

SECOND QUARTER

- p. 1 Beat
- p. 2 Rhythm--Quaker Quaker
- p. 3 Rhythm on the Staff
- p. 4 Rain Come Wet Me--rhythm only
- p. 5 Bell Horses--rhythm only
- p. 6 Twinkle Twinkle--rhythm only
- p. 7 Let's Make a Snowman--rhythm only
- p. 8 Little Lisa--rhythm only

THIRD QUARTER

- p. 1 Line and space notes on the staff
- p. 2 See Saw
- p. 3 Hey Hey Look at Me
- p. 4 Bee Bee
- p. 5 Good Night
- p. 6 What's Your Name?
- p. 7 Snail Snail
- p. 8 Valentine--rhythm only

FOURTH QUARTER

- p. 1 Bounce High
- p. 2 Lucy Locket
- p. 3 Bobby Shaftoe
- p. 4 Rain, Rain Go Away
- p. 5 My _____ Song
- p. 6 Lullaby
- p. 7 Ring Around the Rosy
- p. 8 Manuscript

LEVEL TWO**FIRST QUARTER**

- p. 1 Beat and Rhythm
- p. 2 Rhythm on the Staff
- p. 3 One, Two Tie My Shoe
- p. 4 Quaker, Quaker
- p. 5 Bye Baby Bunting
- p. 6 Witch, Witch
- p. 7 Icka Backa
- p. 8 The Clock

SECOND QUARTER

- p. 1 Doggie Doggie
- p. 2 Lemonade
- p. 3 Bell Horses
- p. 4 Johnny Caught a Flea
- p. 5 Mouse Mousie
- p. 6 Fuzzy Wuzzy
- p. 7 Compose a Song
- p. 8 Manuscript

THIRD QUARTER

- p. 1 I See the Moon
- p. 2 Ring Around the Rosy
- p. 3 Hot Cross Buns
- p. 4 Closet Key
- p. 5 Frog in the Meadow
- p. 6 Valentine
- p. 7 Bow Wow Wow
- p. 8 Manuscript

FOURTH QUARTER

- p. 1 I am Bunny Pink Ears
- p. 2 Who's That?
- p. 3 Page's Train
- p. 4 Mary Had a Little Lamb
- p. 5 Button, You Must Wander
- p. 6 My _____ Song
- p. 7 Here Comes a Bluebird
- p. 8 Manuscript

LEVEL THREE**FIRST QUARTER**

- p. 1 Beat and Rhythm
- p. 2 Hot Cross Buns
- p. 3 Good News
- p. 4 Rain Come Wet Me
- p. 5 Rocky Mountain
- p. 6 Great Big House

- p. 7 Phoebe
- p. 8 Manuscript

SECOND QUARTER

- p. 1 Old Mr. Rabbit
- p. 2 Cumberland Gap
- p. 3 Jolly Old St. Nicholas
- p. 4 Hambone
- p. 5 Eyes of Blue
- p. 6 Tideo
- p. 7 Dinah
- p. 8 Manuscript

THIRD QUARTER

- p. 1 London Bridge # 2
- p. 2 Old Brass Wagon
- p. 3 Alabama Gal
- p. 4 Compose a Song
- p. 5 Canoe Round
- p. 6 Don't Let Your Watch Run
Down
- p. 7 Cock Robin
- p. 8 Manuscript

FOURTH QUARTER

- p. 1 Oliver Twist
- p. 2 Weevily Wheat
- p. 3 Compose a Song
- p. 4 Riding in a Buggy
- p. 5 Rattlesnake
- p. 6 Shady Grove
- p. 7 Big eyed Rabbit
- p. 8 Manuscript

LEVEL FOUR

FIRST QUARTER

- p. 1 Beat and Rhythm
- p. 2 Wind the Bobbin
- p. 3 Banjo Sam
- p. 4 Al citron
- p. 5 Whistle Daughter
- p. 6 Lovely Evening
- p. 7 Oats, Peas, Beans
- p. 8 Manuscript

SECOND QUARTER

- p. 1 Early to Bed
- p. 2 Good King Wenceslaus
- p. 3 The Birch Tree
- p. 4 Andante--Haydn
- p. 5 Songs with B-A-G
Hot Cross Buns
Frog in the Meadow
- p. 6 Long Legged Sailor
Buffalo Boy
- p. 7 Songs with B-A-G-E
Skin and Bones (phrase)
Hambone
- p. 8 Manuscript

THIRD QUARTER

- p. 1 Tom Dooley
- p. 2 Draw a Bucket of Water
- p. 3 Twinkle Twinkle
- p. 4 Michael Row the Boat
- p. 5 Lavendar's Blue
- p. 6 Chopsticks
- p. 7 Go Tell Aunt Rhody
- p. 8 Manuscript

FOURTH QUARTER

- p. 1 London's Burning
- p. 2 Happy Birthday
- p. 3 Yankee Doodle
- p. 4 Johnny Has Gone for a
Soldier
- p. 5 Compose a Song
- p. 6 Old Roger is Dead
- p. 7 Boogie Woogie
- p. 8 Manuscript

LEVEL FIVE**FIRST QUARTER**

- p. 1 Turn the Glasses Over
- p. 2 Categories
A My Name is Abbie
- p. 3 The Boatman
- p. 4 Billy Billy
- p. 5 Shake Them 'Simmons Down
- p. 6 Goin' Down to Cairo
- p. 7 Goin' to Boston
- p. 8 Manuscript

SECOND LEVEL

- p. 1 Goin' Down to New Orleans
- p. 2 Joy to the World
- p. 3 Air from Magic Flute--Mozart
- p. 4 Old Abram Brown
- p. 5 Old Abram Brown (augmented)
- p. 6 Viva La Musica--Praetorius
- p. 7 Coffee Grows on White
Oak Trees
- p. 8 Manuscript

THIRD QUARTER

- p. 1 Seasons
- p. 2 Old House
- p. 3 I'se the B'y
- p. 4 Cradle Hymn--Bach
- p. 5 Jesu, Joy of Man's Desiring
Bach
- p. 6 Ah, vous dirai-je, Maman--
Mozart
- p. 7 Rondo--Mozart
- p. 8 Manuscript

FOURTH LEVEL

- p. 1 Rise Up, O Flame--
Praetorius
- p. 2 Compose a Song
- p. 3 Mam'zelle Zizi
- p. 4 Little Fugue in g minor--
Bach
- p. 5 Improvised Canon--Mozart
- p. 6 We'll Rant and We'll Roar
- p. 7 le Tambourin--Rameau
- p. 8 Manuscript

APPENDIX C

SONG MATERIALS BY MELODIC TONE SET

sm

Bee Bee
 Category Song
 Good Night
 Hey Hey Look at Me
 Let's Make a Snowman
 One Two Tie My Shoe
 Quaker Quaker
 See Saw
 What's Your Name?
 Witch Witch

Is

A My Name is Abbie

Is m

Bell Horses
 Bobby Shaftoe
 Bounce High
 Buffalo Boy
 Bye Baby Bunting
 Clock, The
 Doggie, Doggie
 Icka Backa
 Lemonade
 Lucy Locket
 Lullaby
 Oliver Twist
 Rain Rain Go Away
 Snail Snail

Is m d

Johnny Caught a Flea
 Page's Train
 Ring Around the Rosy

s m d

Fuzzy Wuzzy
 I See the Moon
 Mouse Mousie

mr d

Boatman, The
 Closet Key
 Frog in the Meadow
 Good News
 Hot Cross Buns
 Long Legged Sailor
 Who's That Yonder

s mr d

Banjo Sam
 Dinah
 Mary Had a Little Lamb
 Rain Come Wet Me
 Valentine
 Who's That?

Is mr d

Billy Billy
 Bow Wow Wow
 Button You Must Wander
 Coffee Grows on White Oak Trees
 Great Big House
 Here Comes a Bluebird
 I am Bunny Pink Ears
 Rocky Mountain

mrd I.

Hambone
Old House
Old Mr. Rabbit
Skin and Bones

mrd s.

Al citron
Draw a Bucket of Water

s mrd I.

Phoebe

Is m d I.

Cumberland Gap

mrd I.s.

Big eyed Rabbit
Jolly Old St. Nicholas
Old Brass Wagon
Old Roger is Dead
Shake Them 'Simmons Down
Tom Dooley

s m d I.s.

Wind the Bobbin

s mrd I.s.

Alabama Gal
Goin' Down to Cairo
London Bridge #2

I mrd I. (la tonal center)

Cock Robin

I mrd I.s. (la tonal center)

Canoe Round

Is mrd I. (do tonal center)

Rattlesnake

Is mrd I.s.

Don't Let Your Watch Run Down
Goin' Down to New Orleans
Turn the Glasses Over
Weevily Wheat

d' Is mrd

Eyes of Blue
Tideo

d' Is mrd (re tonal center)

Shady Grove

d' Is mrd s.

Riding in a Buggy

s f mrd

Cradle Hymn--Bach
Go Tell Aunt Rhody
Little Lisa
Oats, Peas, Beans
Whistle Daughter

lsfmrd

Jesu, Joy of Man's Desiring--Bach Boogie Woogie

Lavender's Blue

Lovely Evening

Michael Row the Boat

Twinkle Twinkle

Variations on Ah, Vous

dirai-je, Mamam--Mozart

sfmrd s.

London's Burning

d'tls

Chopsticks

mrtd,l.

Birch Tree, The

Rise Up O Flame

Seasons

sfmrdt, s.

I'se the B'y

Rondo--Mozart

d'tls mrd

Johnny Has Gone for a Soldier

d'tlsfmrd

Air from Magic Flute--Mozart

Joy to the World

lsfmrdt,l.

Old Abram Brown

r'd'tlsfmsfmrdt,l,s.

Good King Wenceslas

Happy Birthday

We'll Rant and We'll Roar

large range songs

Canon--Mozart

Early to Bed

Goin' to Boston

Paw Paw Patch

Viva la Musica

Yankee Doodle

songs with accidentals

Le Tambourin--Rameau

Little g minor fugue--Bach

Mam'zelle Zizi

Symphony No. 94--Haydn

Appendix D

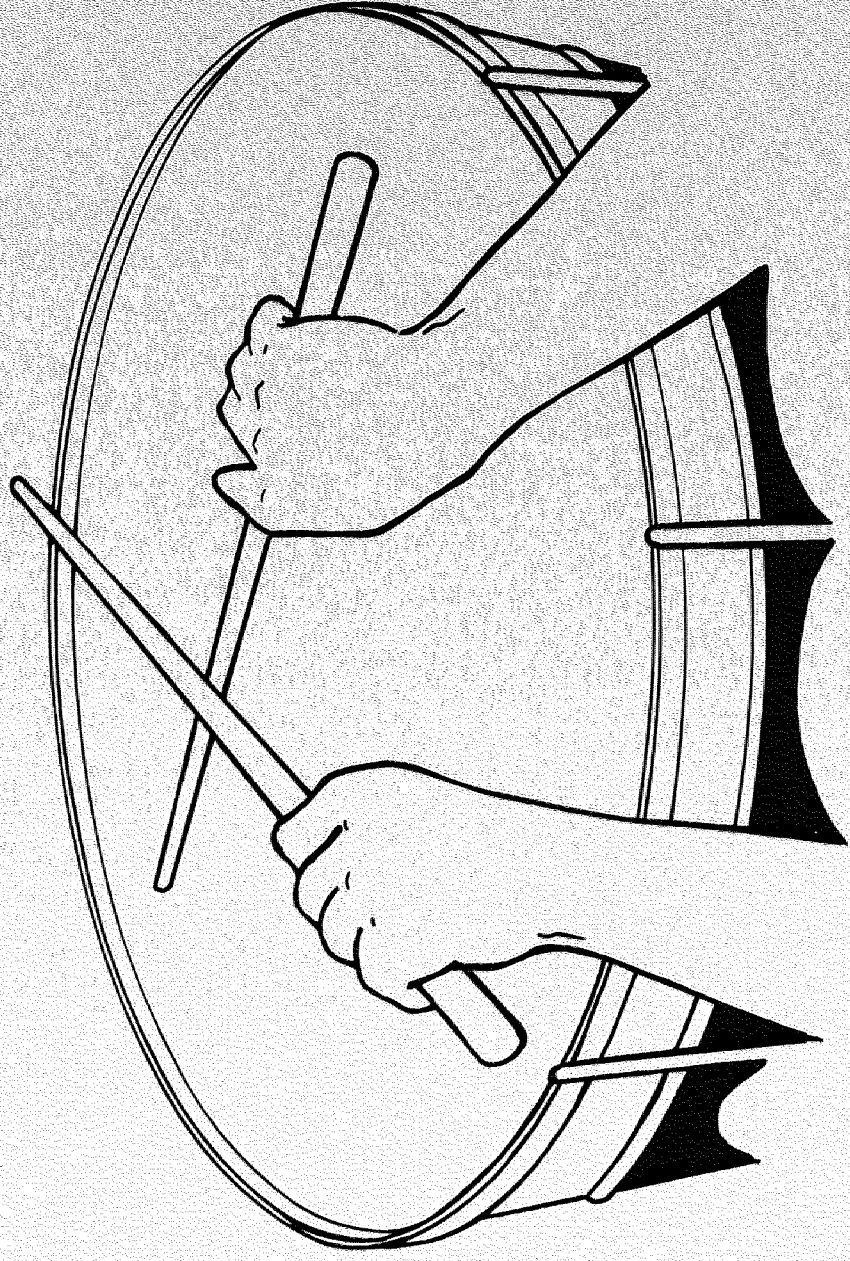
"HAND ON MUSIC WRITING AND READING" OPINIONNAIRE

	Yes	Sometimes	No
1. I am glad we used the music workbooks this year.	Y	S	N
2. I learned a lot about music when I used the books.	Y	S	N
3. I know more about writing music than I did before.	Y	S	N
4. The pages were too hard for me.	Y	S	N
5. I could follow the directions given by the teacher.	Y	S	N
6. I like the pictures on the pages.	Y	S	N
7. I liked playing instruments with the songs.	Y	S	N
8. I should get to play instruments even though my page had mistakes.	Y	S	N
9. I would like to use these books next year.	Y	S	N
10. I wanted to sing more from regular music books.	Y	S	N

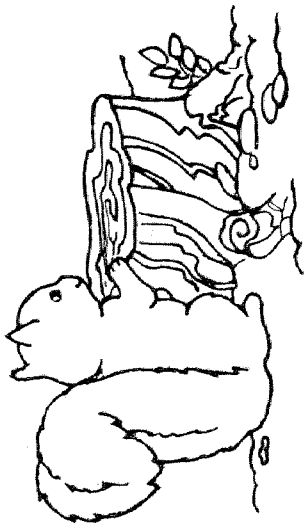
My favorite song was:

HANDS ON

MUSIC WRITING & READING BOOK



LEVEL ONE - SECOND QUARTER NAME _____



B

1.

1.



2.



3.



4.

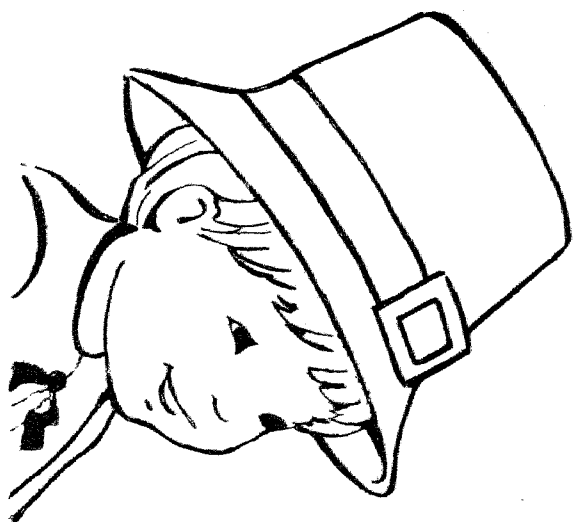


5.



6.





Rhythm



1. [] [] [] [] []



2. [] [] [] [] []



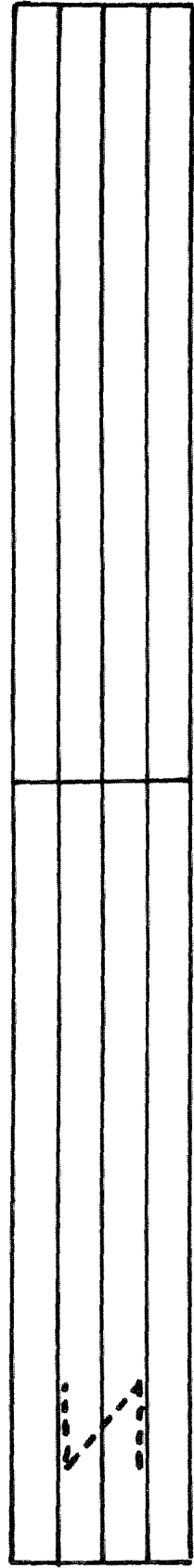
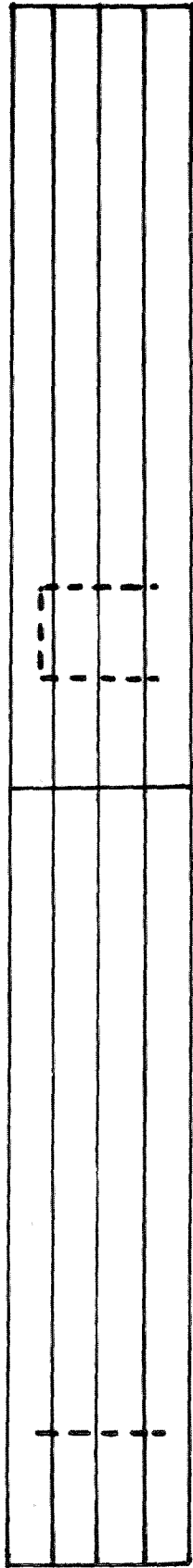
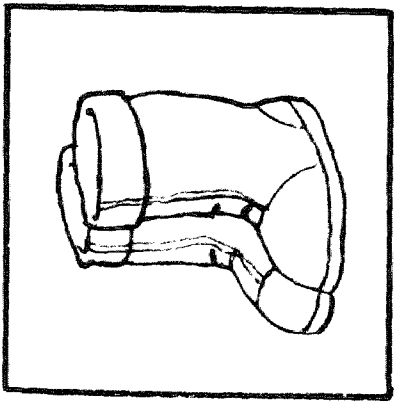
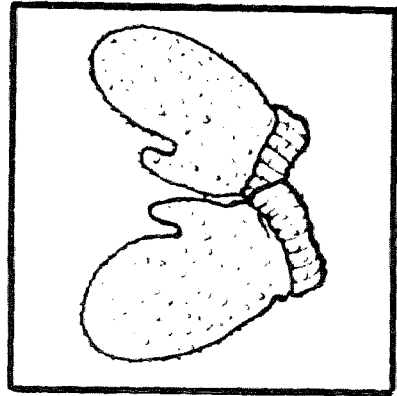
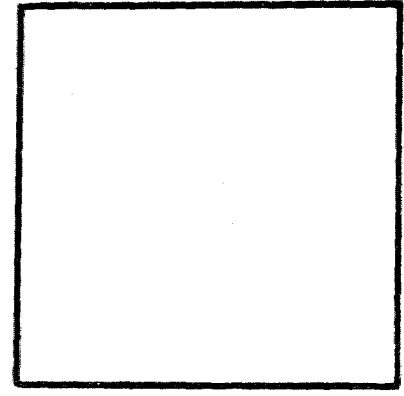
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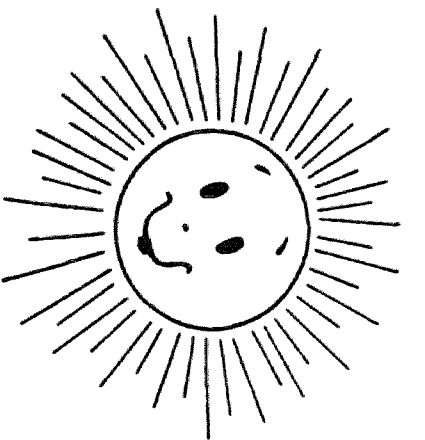
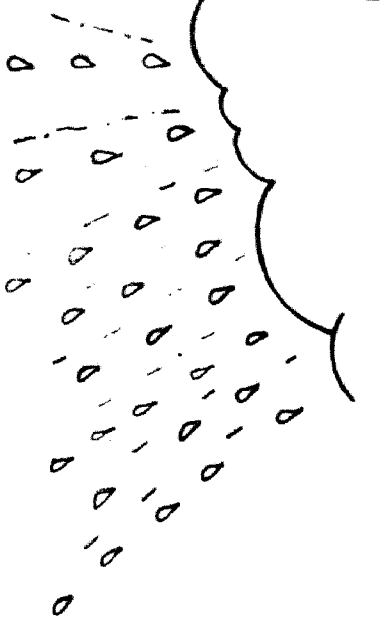


4.



3.

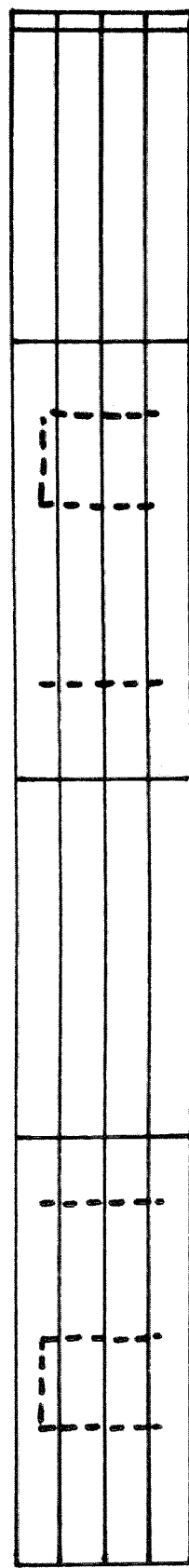
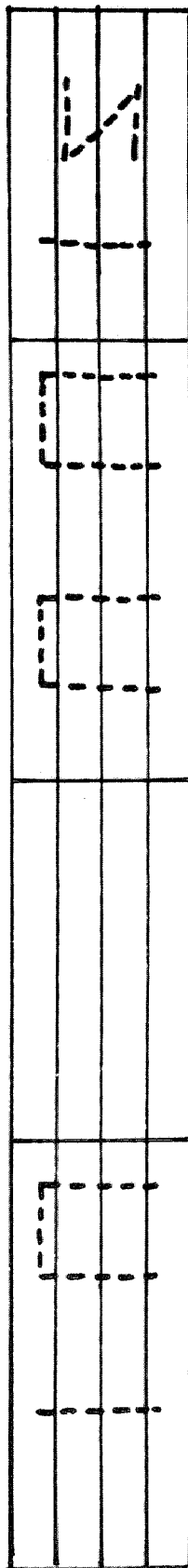




R _ _ _ C _ _ _ Wet M _

4					
+					

B---Horses





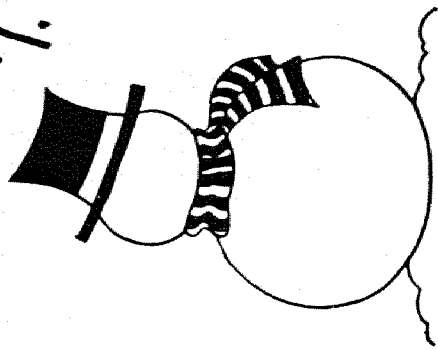
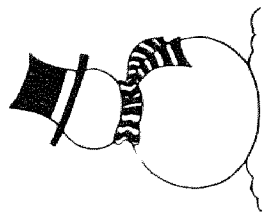
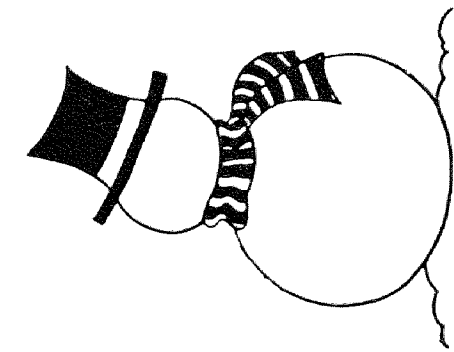
Twinkle T_____

9.

Handwriting practice lines showing the number 7 and the letter N.

[illegible][illegible]

7.

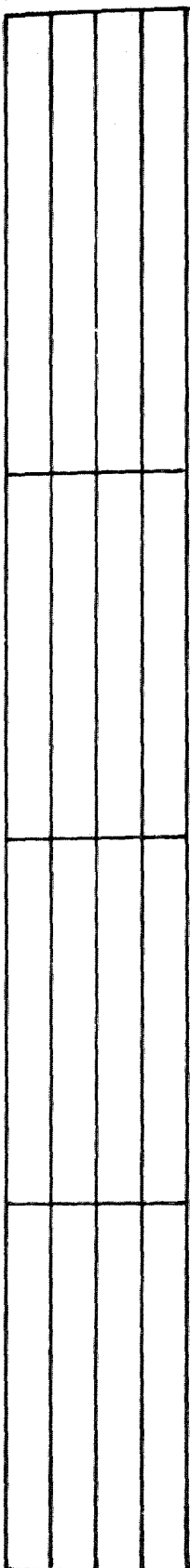
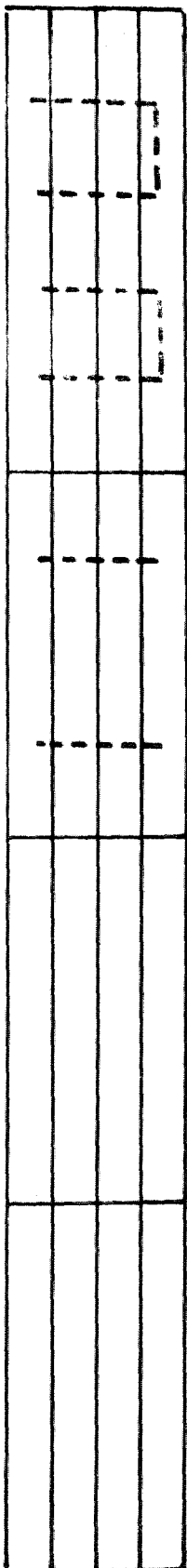
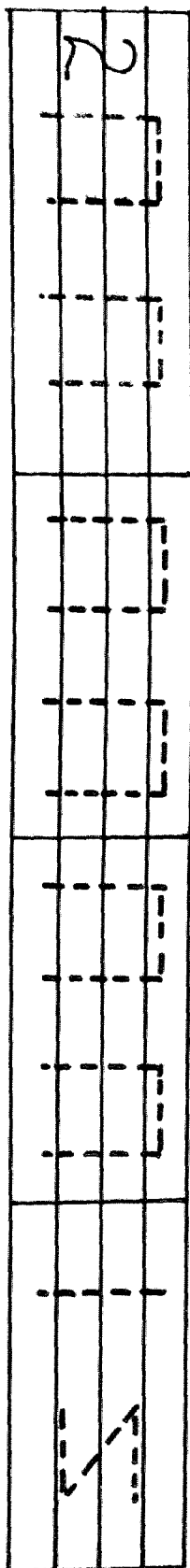


Let's Make a S_____

4



Lisa



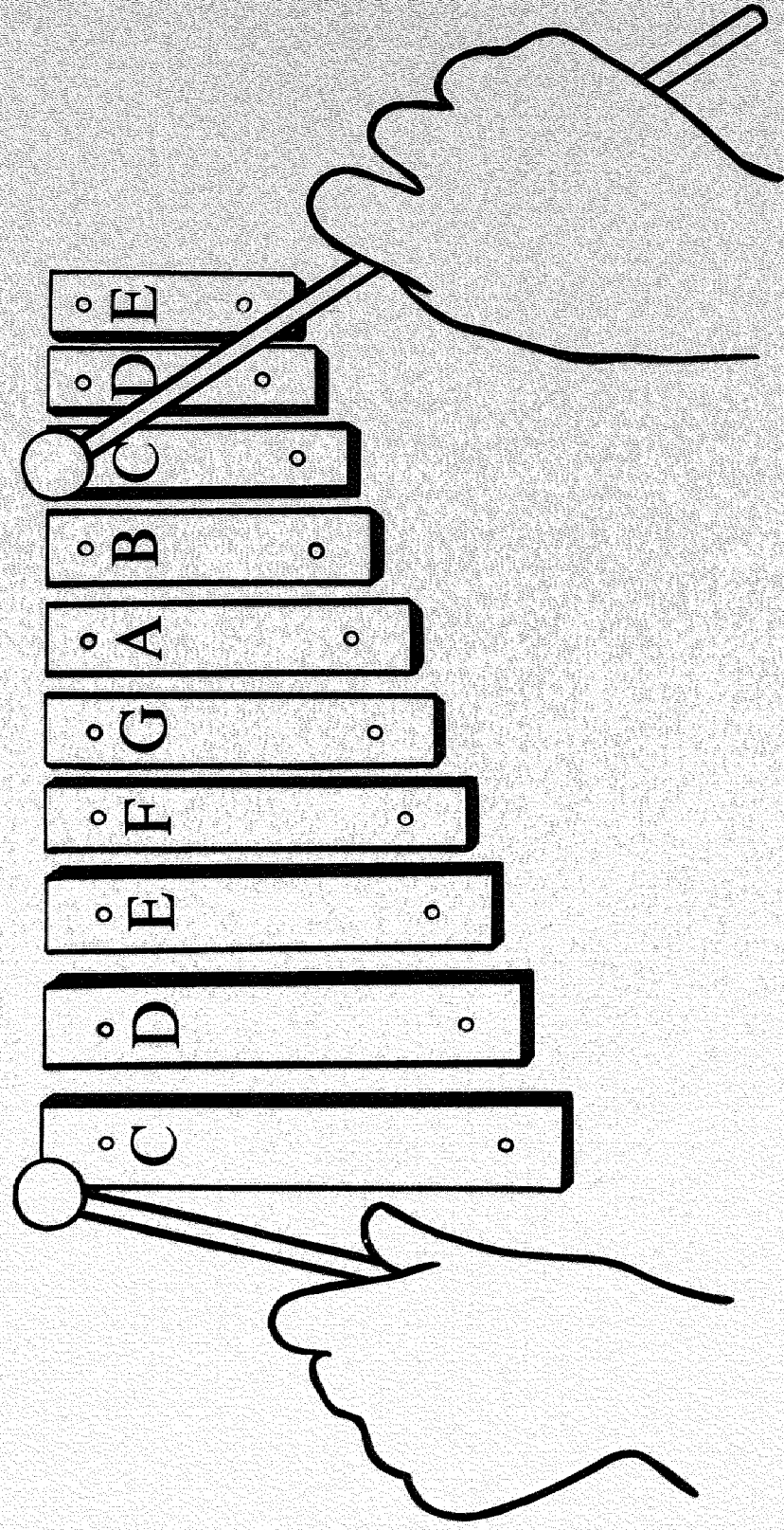
FUND FOR EXCELLENCE PROJECT

**Compiled by Joan Jamison
Granger Elementary,
Des Moines Public Schools**

**Illustrated by Eleanor Bauer
Printed at Heartland Education Agency
Johnston, Iowa**

HANDS ON

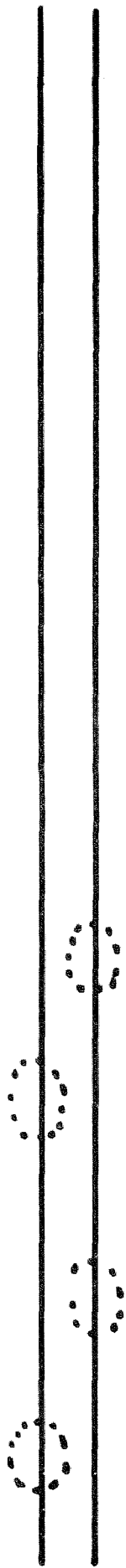
MUSIC WRITING & READING BOOK



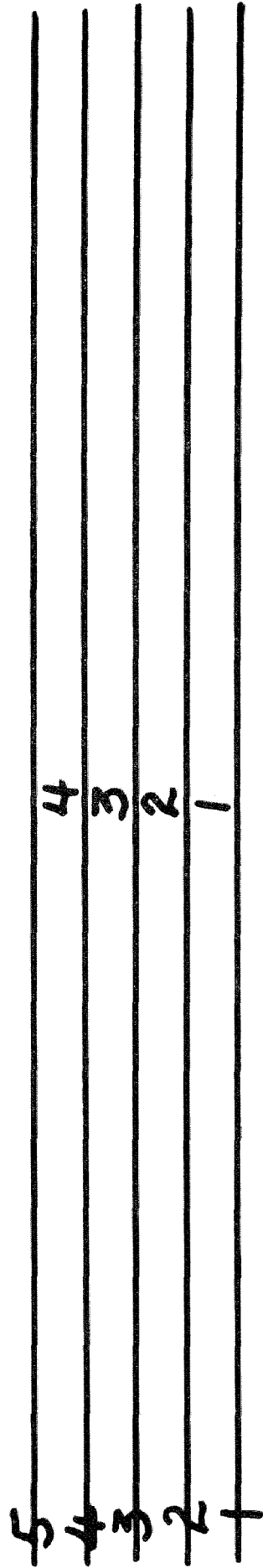
LEVEL ONE - THIRD QUARTER

NAME _____

1.

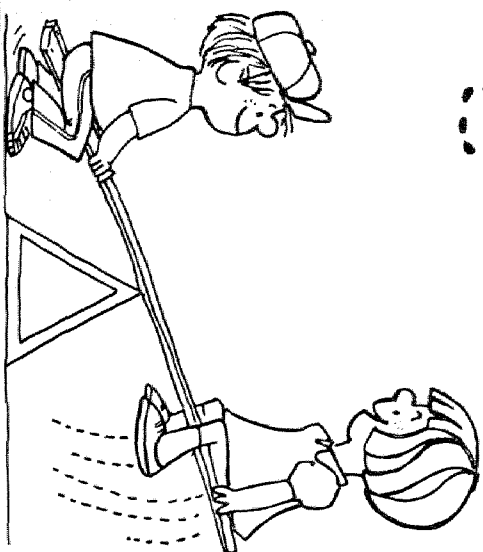
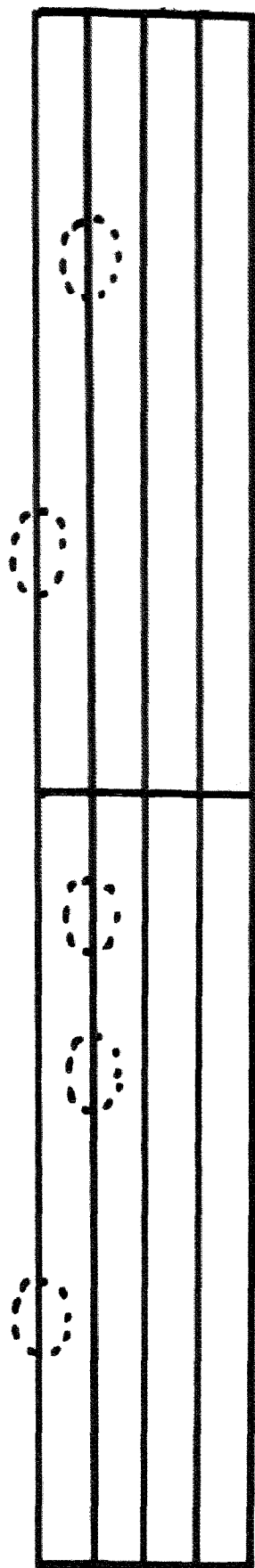


staff



— lines — spaces

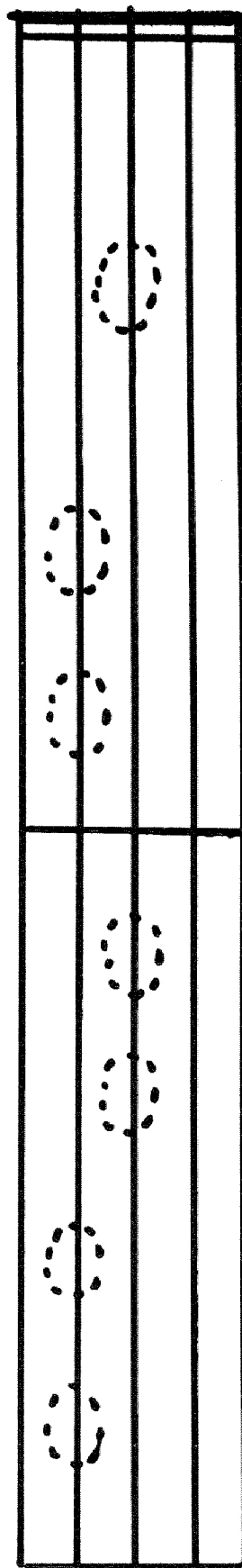
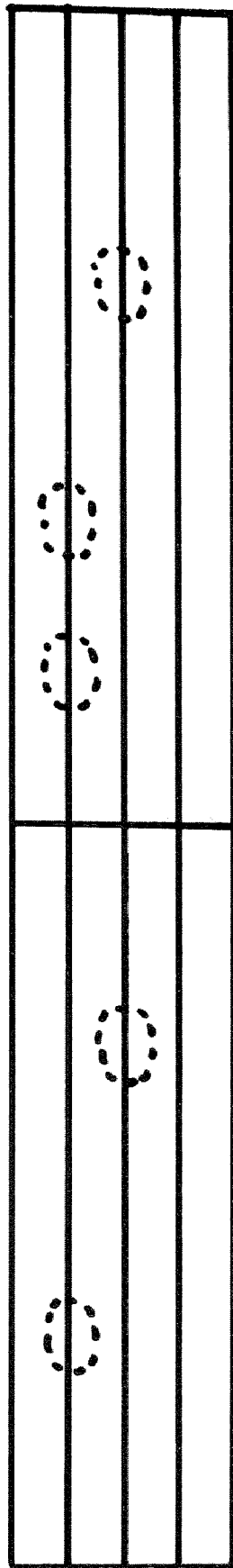
See-Saw



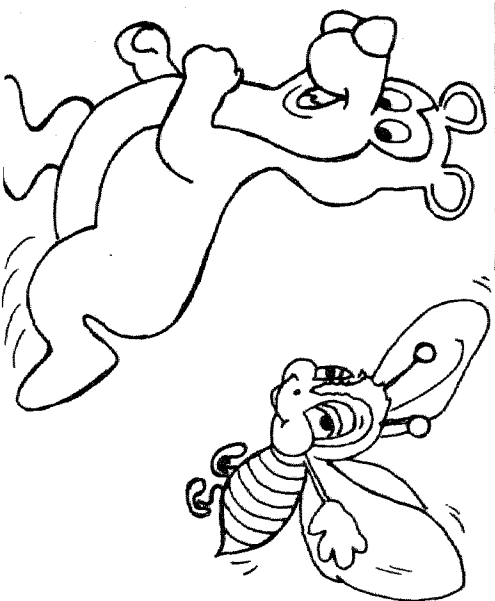
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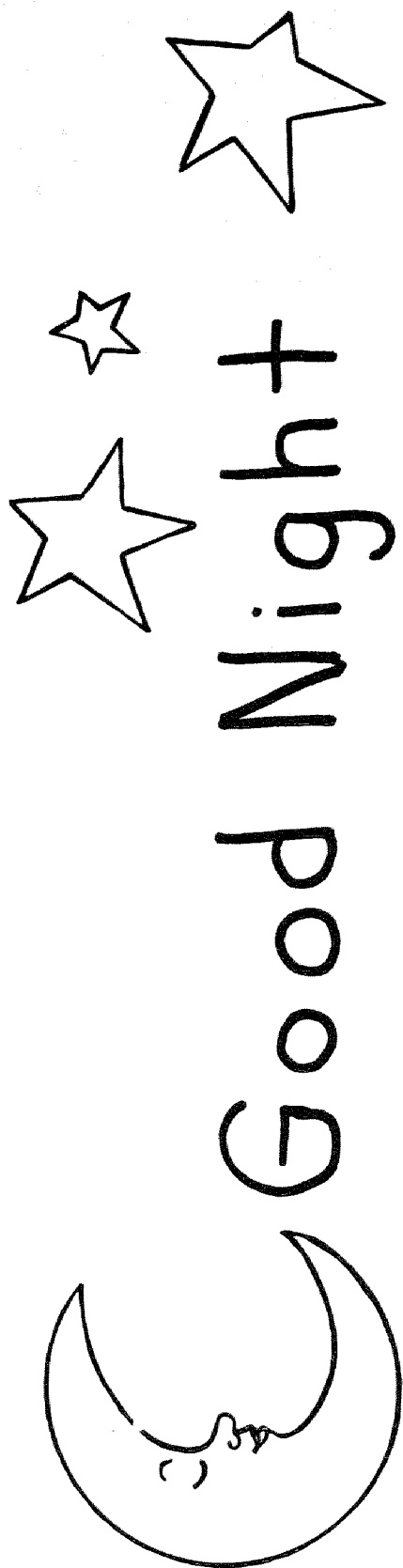


Hey, Hey, Look at Me

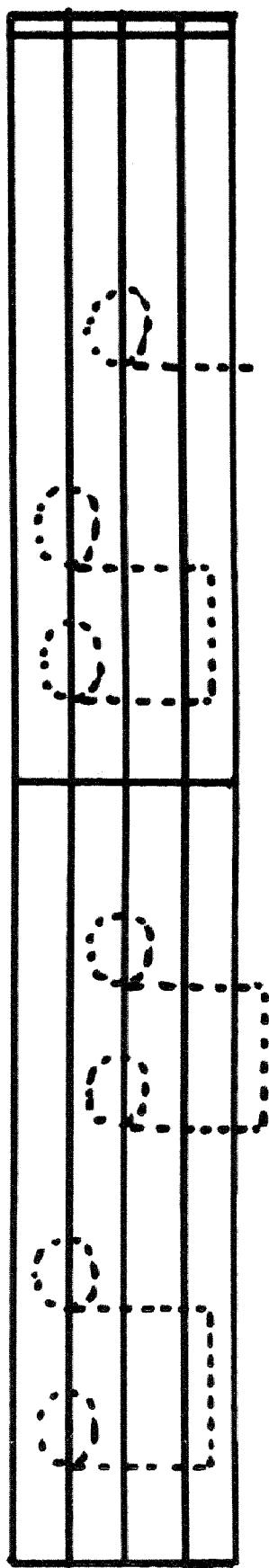
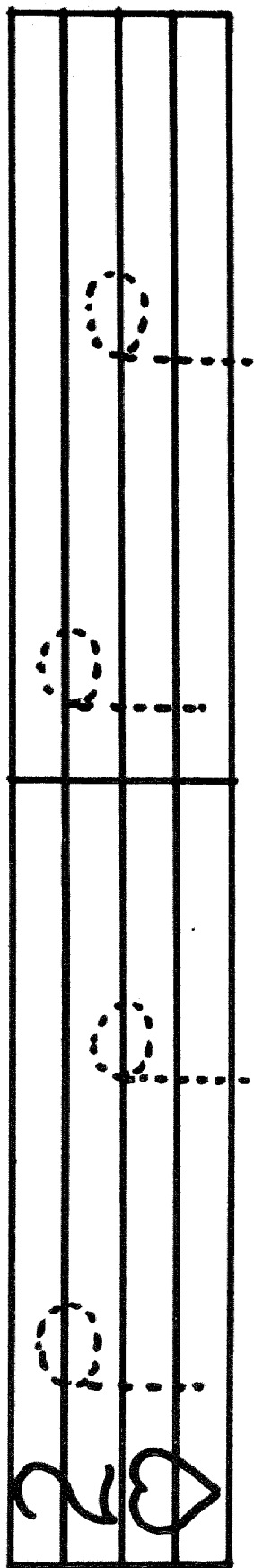


4.

[illegible][illegible]



Good Night



_____ ?

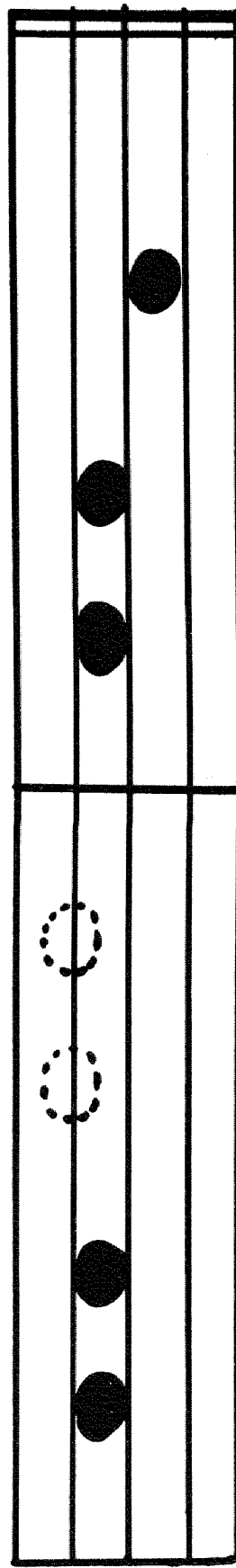
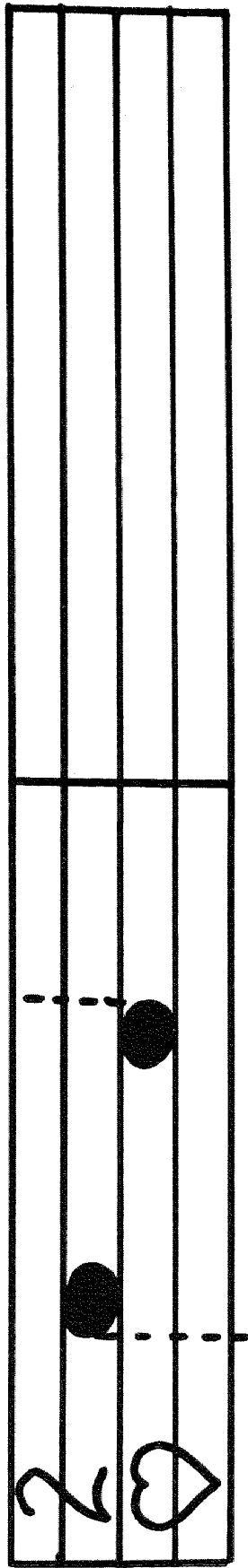
4				
3				

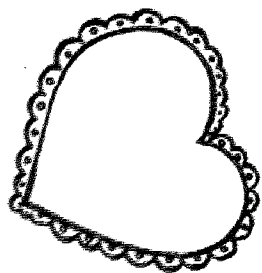
Ann Mary Bob
 Billy Jane

レ

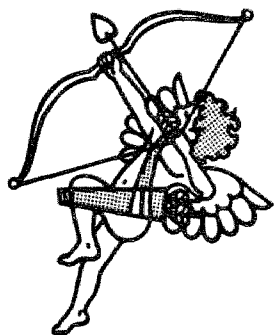


Snail / Snail

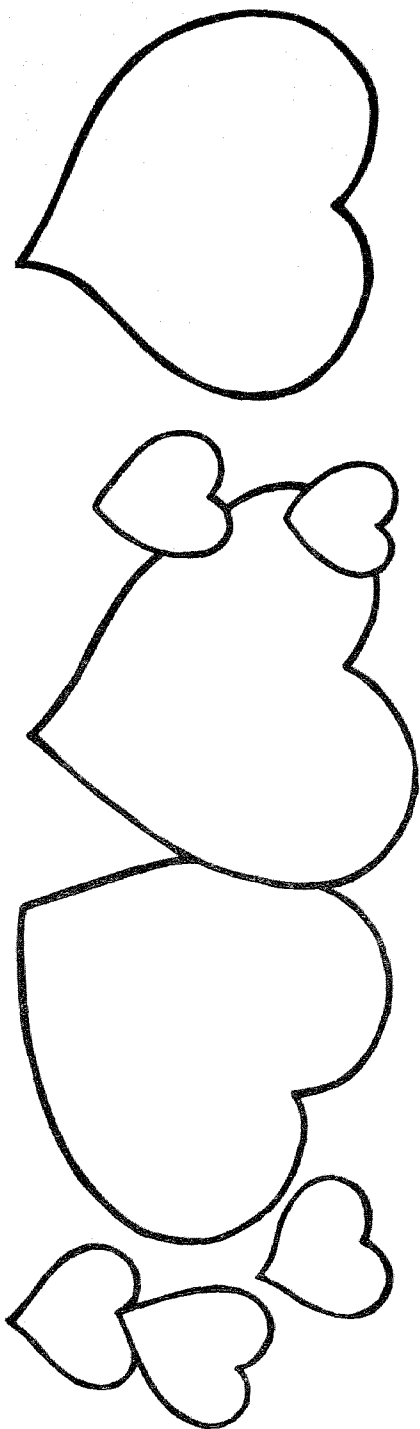




Valentine

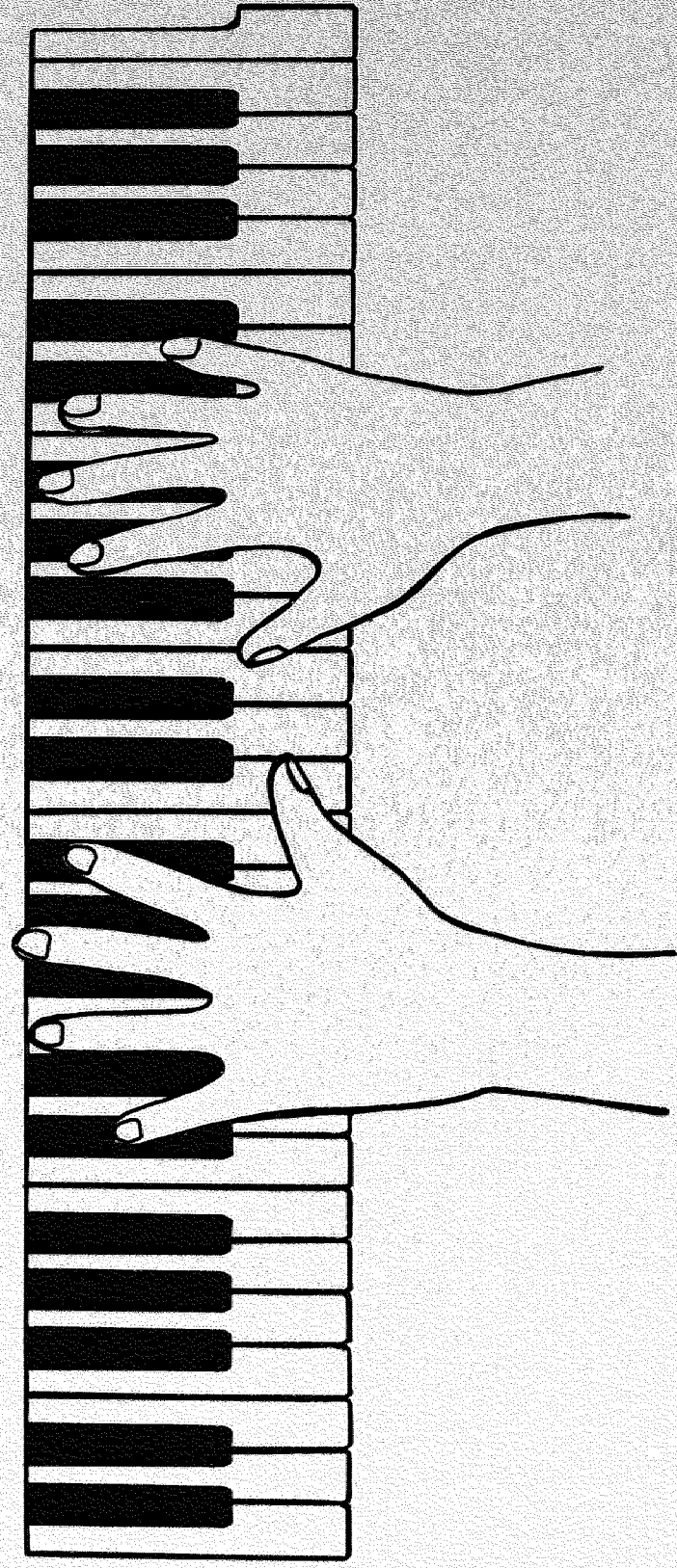


♡					



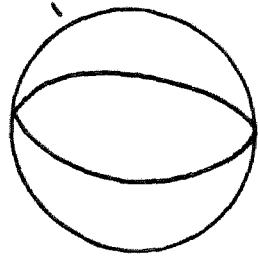
HANDS ON

MUSIC WRITING & READING BOOK

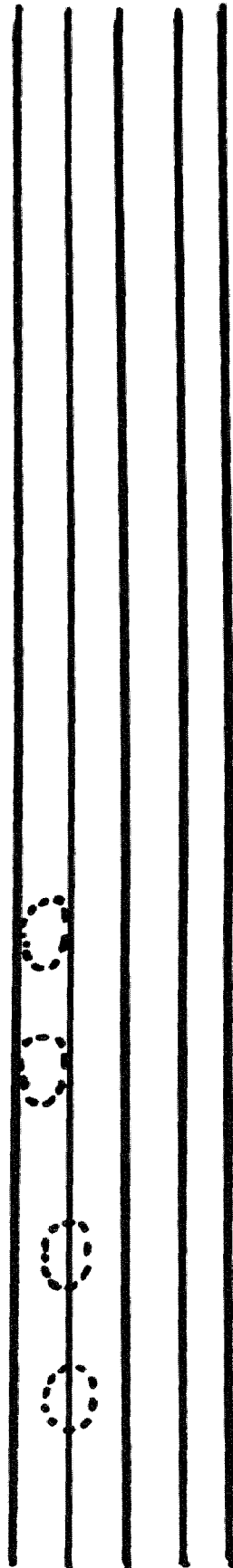
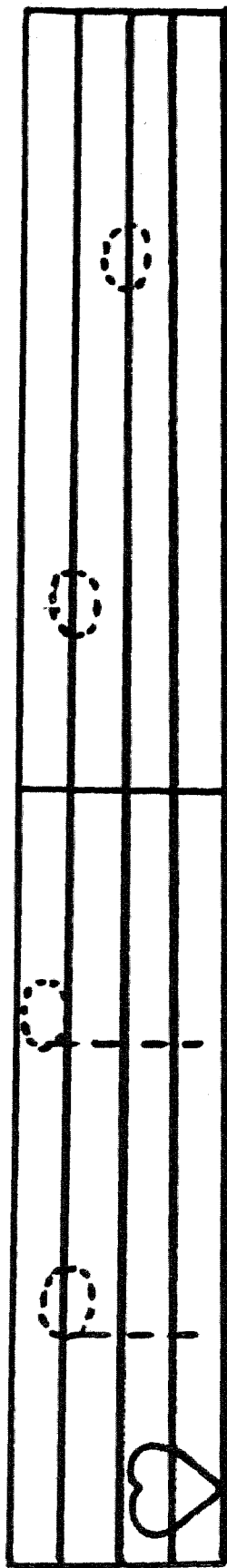


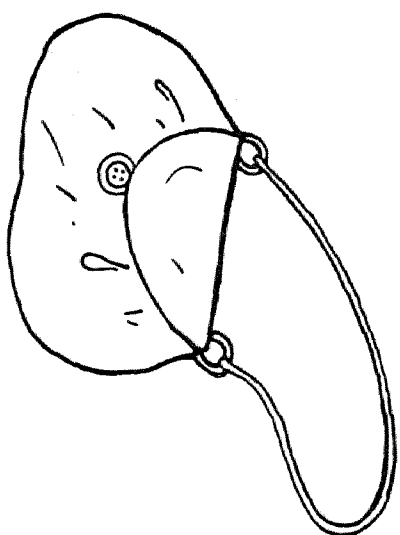
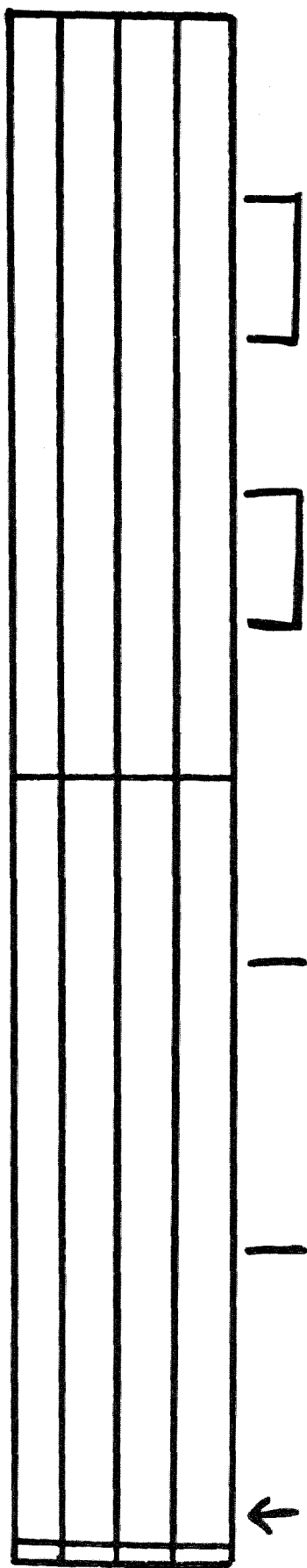
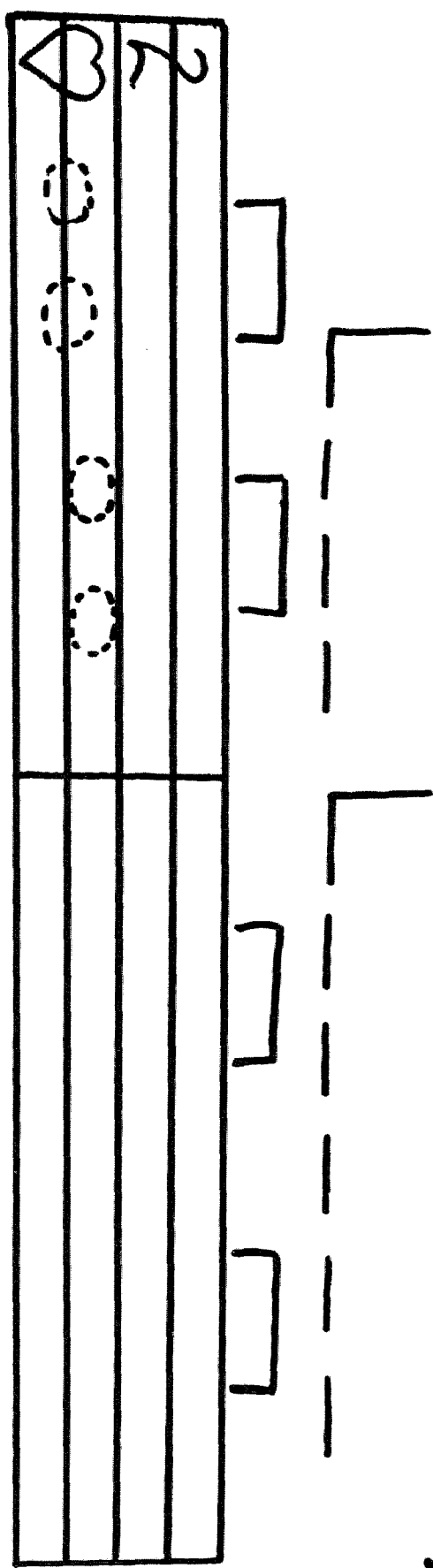
LEVEL ONE - FOURTH QUARTER

NAME _____

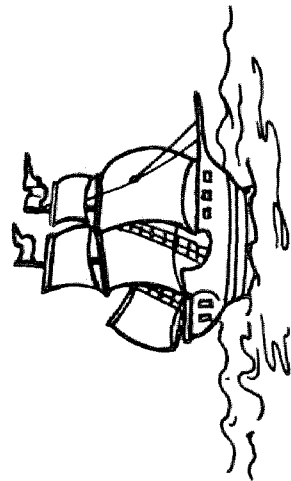
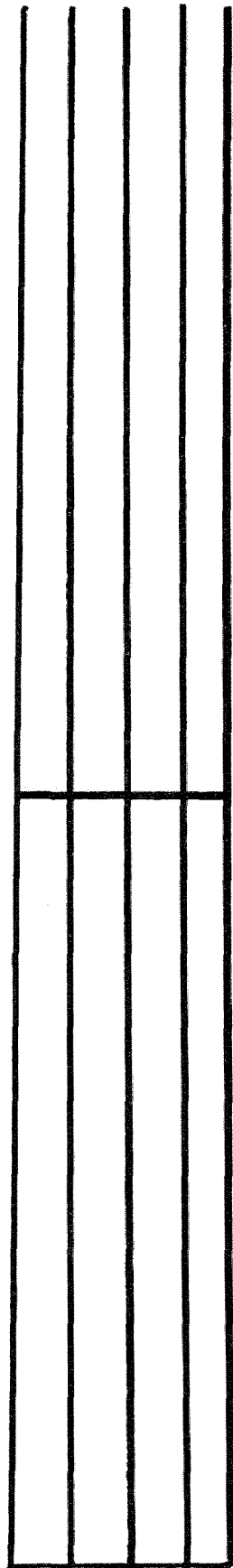
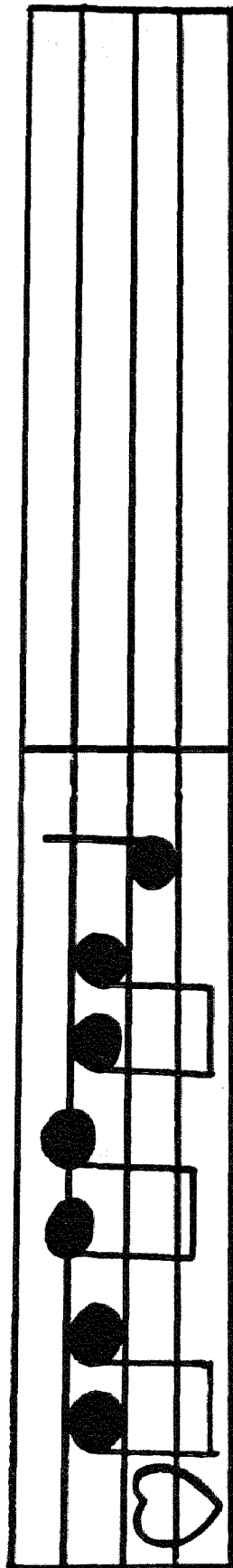


Bounce High





B S

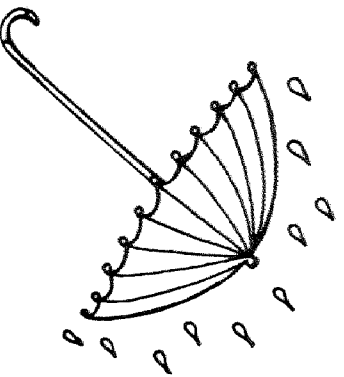


Rain, _ _ _ _ G _ A _ _ _

o	

Rain, rain go a - way

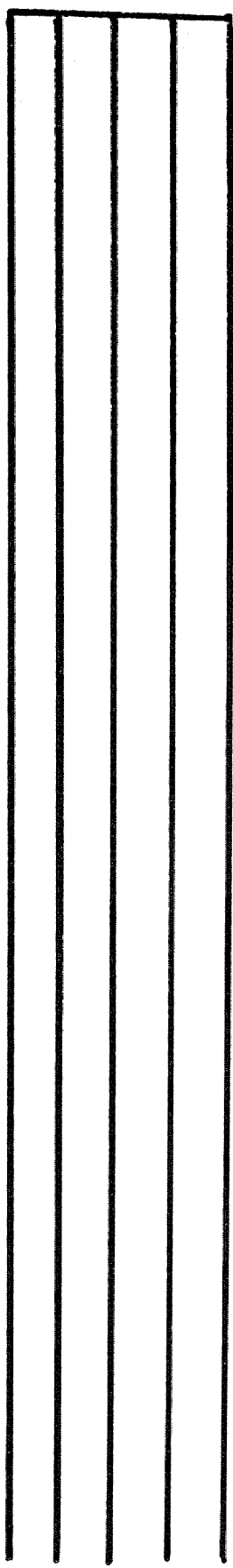
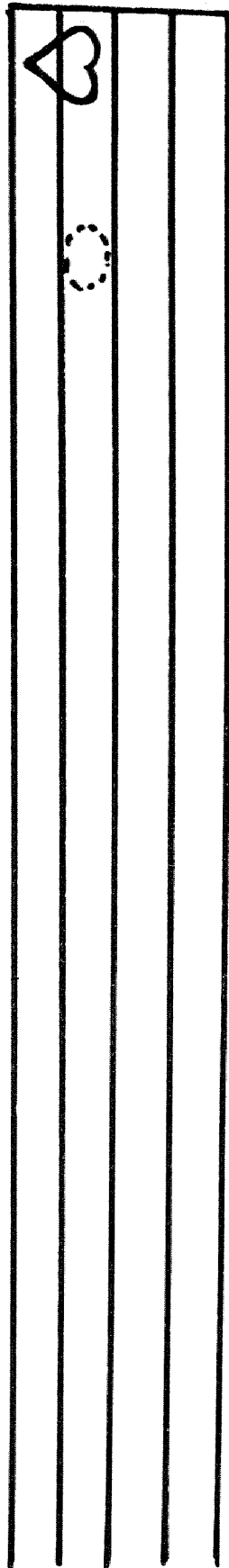
Come a - gain an - oth - er day.



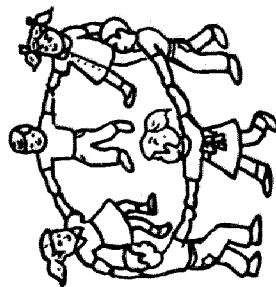
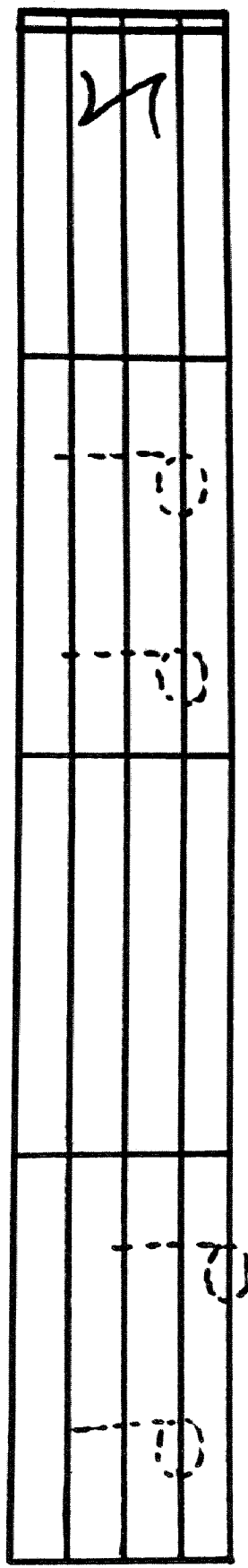
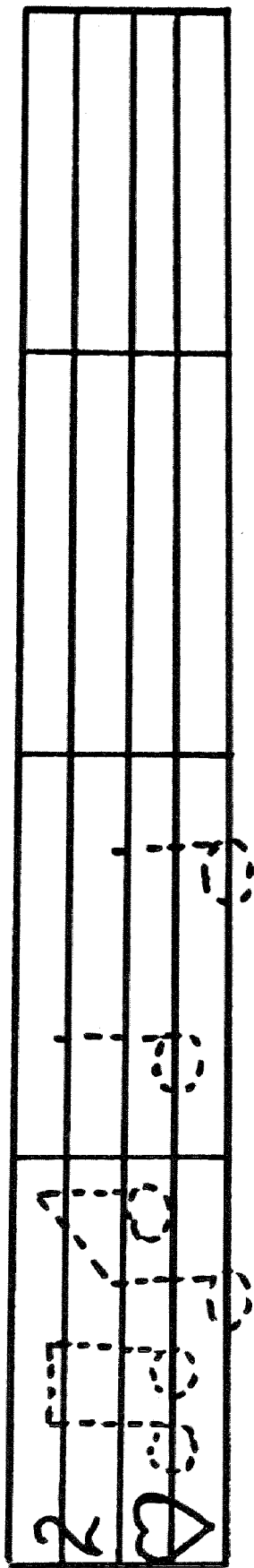
My _____ Song



Lullaby



Ring Around the Rosy

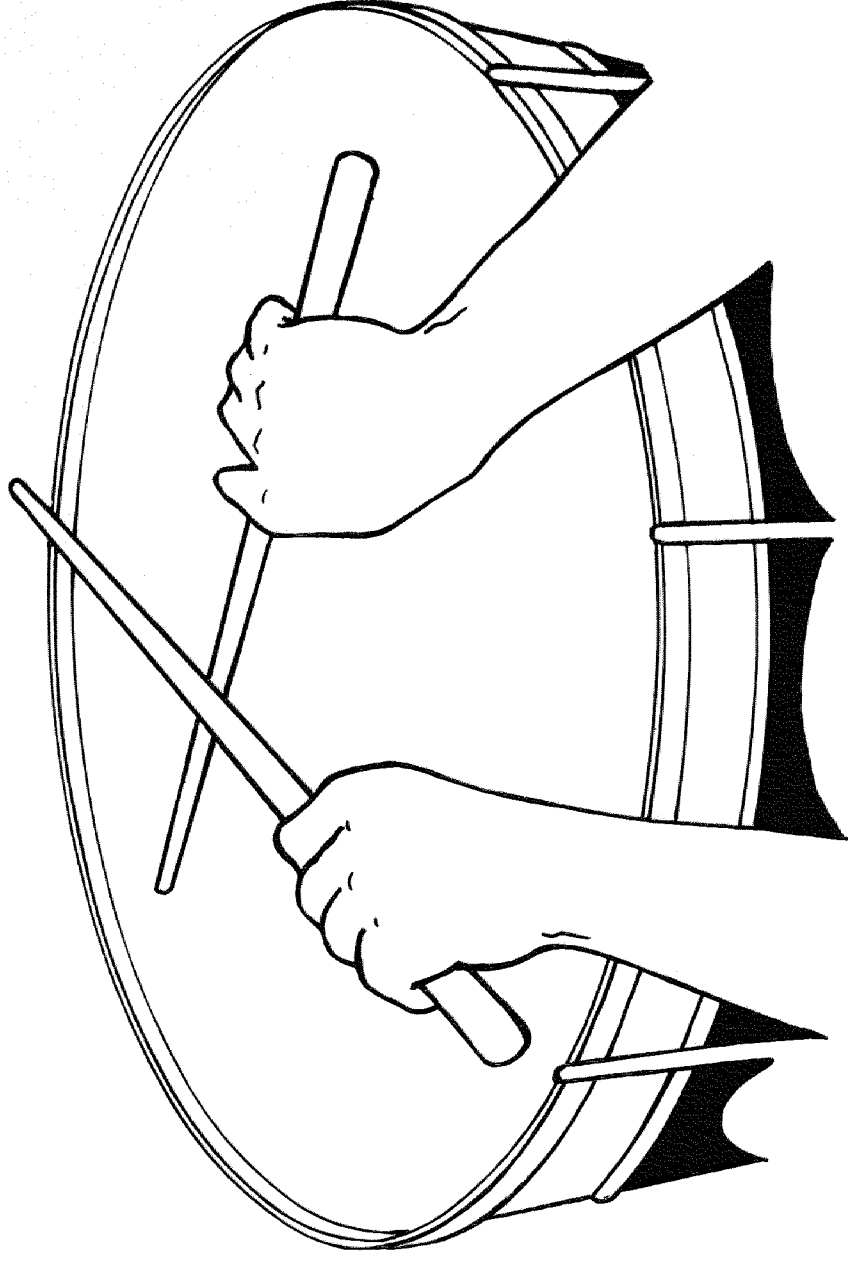


1
2
3
4
5

6
7
8
9
10

HANDS ON

MUSIC WRITING & READING BOOK



LEVEL TWO-FIRST QUARTER

NAME _____

1.

B _ _ _ and Rh _ _ h _

1.



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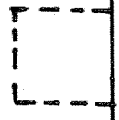
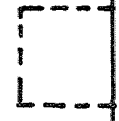
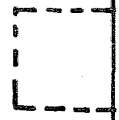
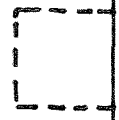
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1.

2.



3.

|



|



4.



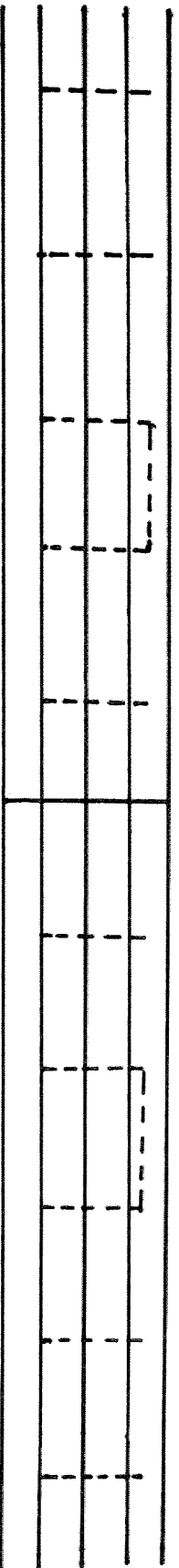
5.

6.

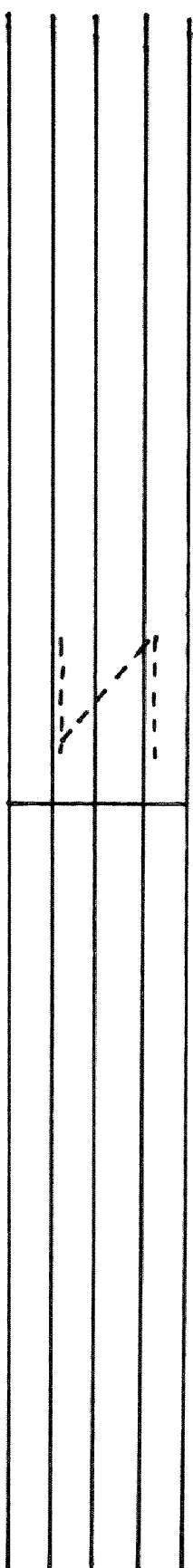
R _ _ _ _ on the S _ _ _ _

2.

1.

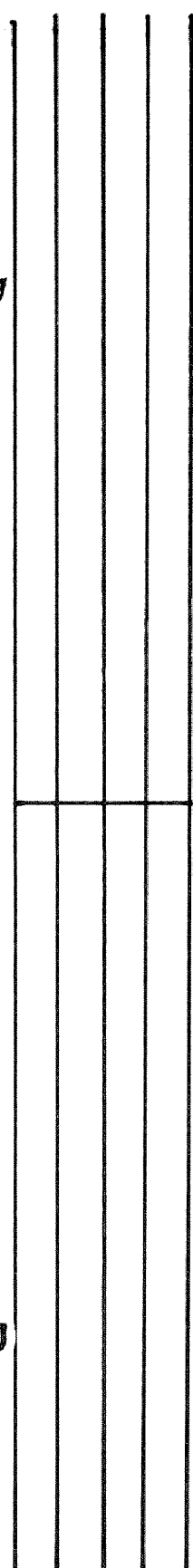


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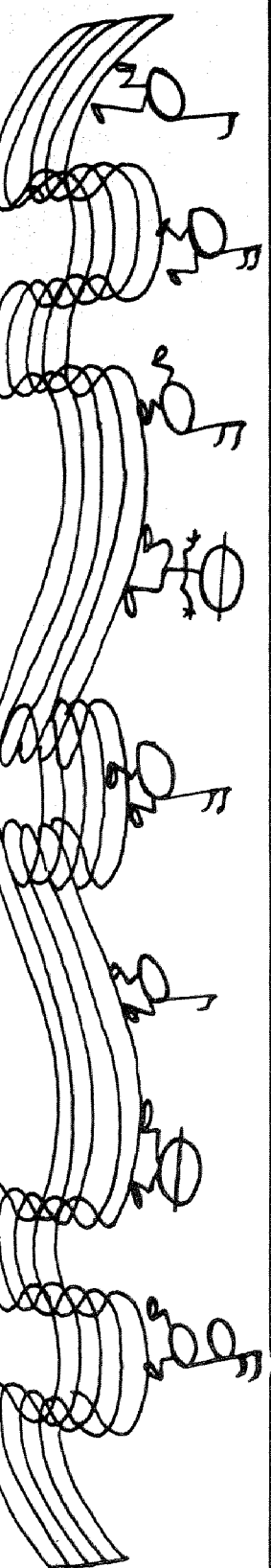


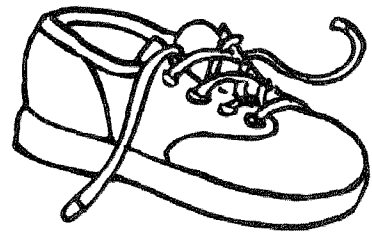
4.

5.

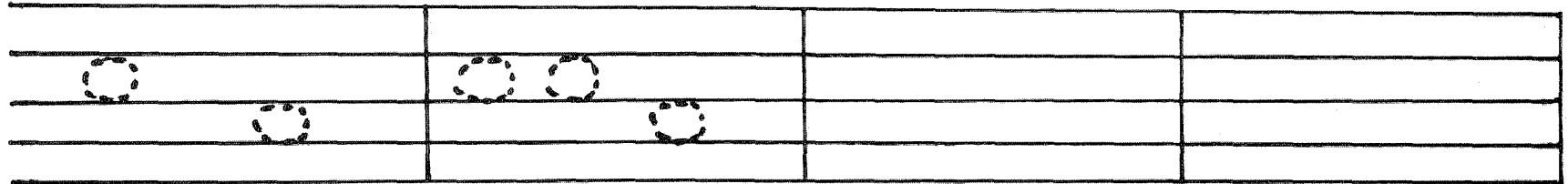


6.



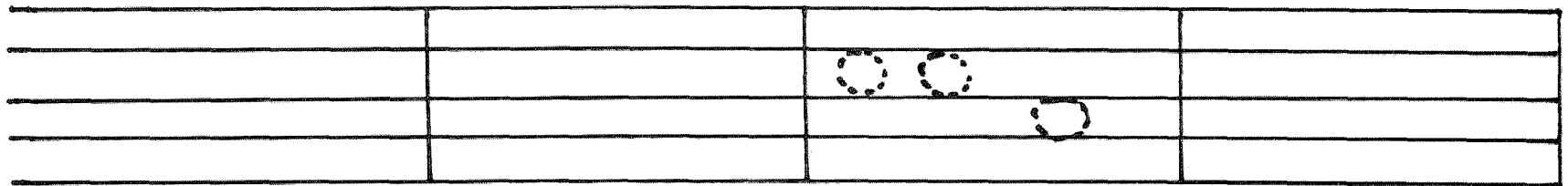


One, Two, Tie My _ _ _ _



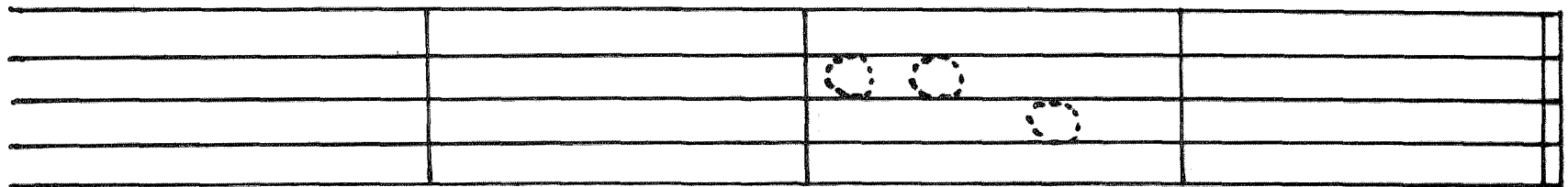
One, two,

Three, four



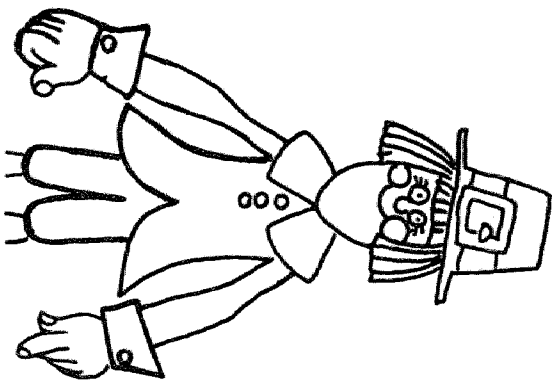
Five, six,

Se-ven, eight,



Nine, ten,

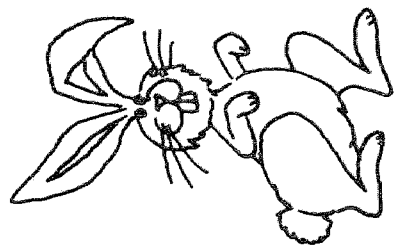
'Le-ven, twelve,



Quaker, _ _ _ _ _

o o	o o			
o o				

		o o		
		o o		



Bye ___ Bunting

o	o	o	o	o
o	o	o	o	o

o	o	o	o	o
o	o	o	o	o



Witch, _ _ _ _

2	2				
●	W	●	W	●●●●	W

o	o	o	o	o	W

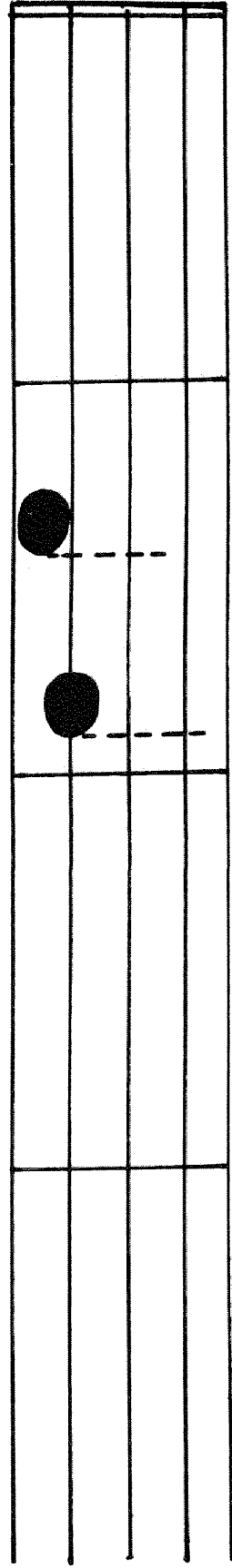
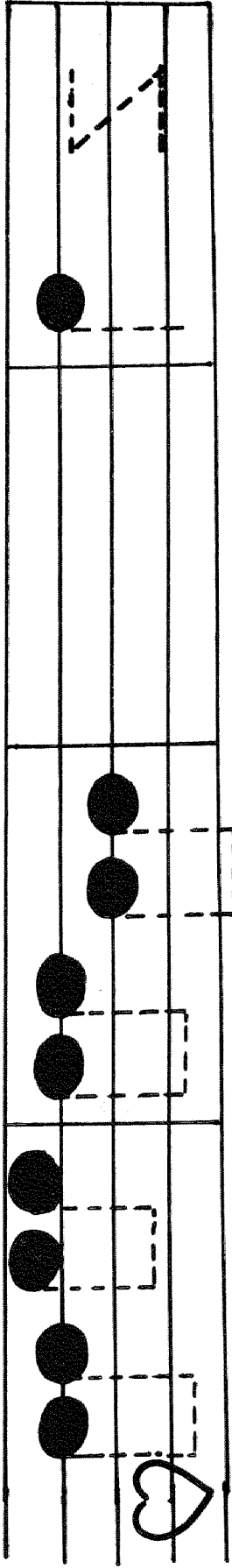
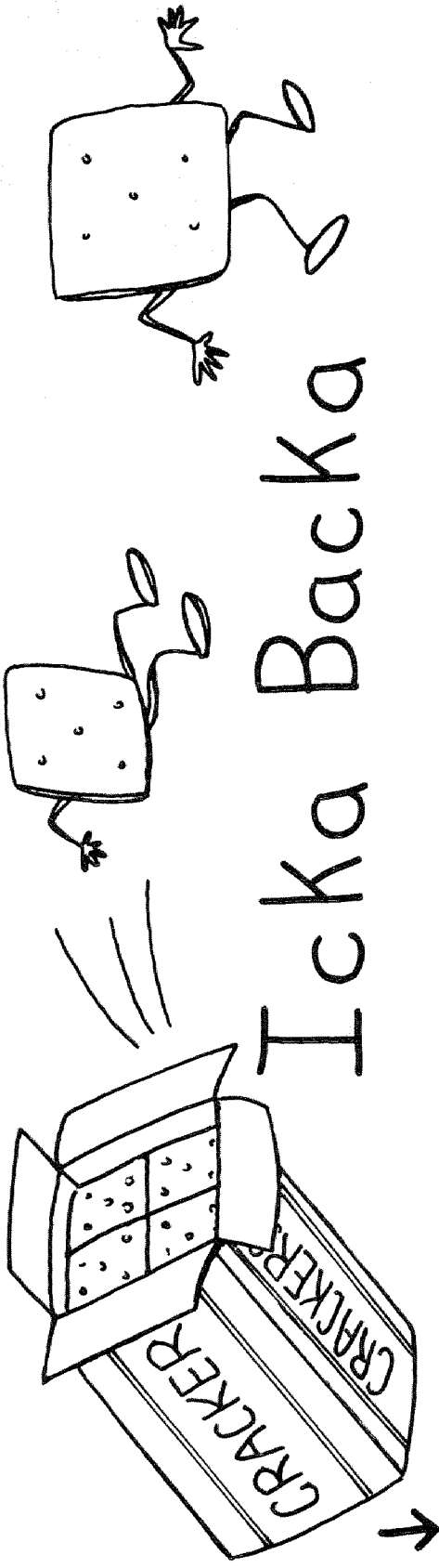
Witch:

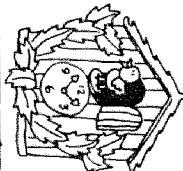
Child: ~

o	o	o	o	o	o

? i

7.





The Clock

Musical notation on a five-line staff. The first measure contains a heart symbol on the first line, a quarter note on the second line, and a quarter note on the third line. The second measure contains a quarter note on the fourth line and a quarter note on the fifth line. The third measure contains a quarter note on the first line, a quarter note on the second line, and a quarter note on the third line. The fourth measure contains a quarter note on the fourth line, a quarter note on the fifth line, and a quarter note on the first line.

Musical notation on a five-line staff. The first measure contains a quarter note on the second line and a quarter note on the third line. The second measure contains a quarter note on the fourth line and a quarter note on the fifth line. The third measure contains a quarter note on the first line and a quarter note on the second line. The fourth measure contains a quarter note on the third line and a quarter note on the fourth line.

Musical notation on a five-line staff. The first measure contains a quarter note on the second line and a quarter note on the third line. The second measure contains a quarter note on the fourth line and a quarter note on the fifth line. The third measure contains a quarter note on the first line and a quarter note on the second line. The fourth measure contains a quarter note on the third line and a quarter note on the fourth line.

Musical notation on a five-line staff. The first measure contains a quarter note on the second line and a quarter note on the third line. The second measure contains a quarter note on the fourth line and a quarter note on the fifth line. The third measure contains a quarter note on the first line and a quarter note on the second line. The fourth measure contains a quarter note on the third line and a quarter note on the fourth line.

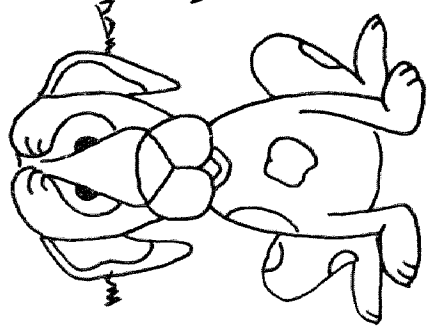
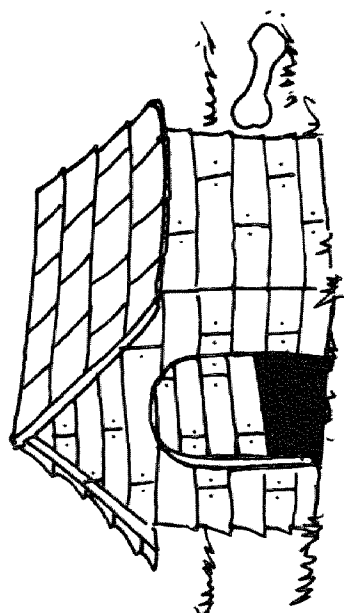
HANDS ON

MUSIC WRITING & READING BOOK



LEVEL TWO - SECOND QUARTER

NAME _____



Doggie _ _ _ _ _

Handwritten musical notation on a five-line staff. It begins with a treble clef and a '2' indicating a second ending. The notes are: G4 (first line), A4 (second line), B4 (third line), C5 (third space), D5 (fourth line), E5 (fourth space), F5 (fifth line), and G5 (above the staff).

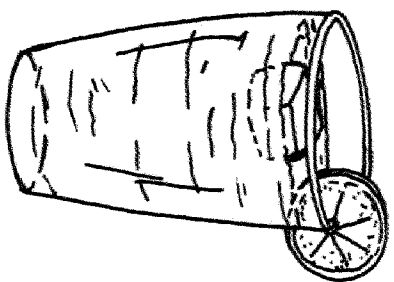
?

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Handwritten musical notation on a five-line staff. It begins with a treble clef and a '2' indicating a second ending. The notes are: G4 (first line), A4 (second line), B4 (third line), C5 (third space), D5 (fourth line), E5 (fourth space), F5 (fifth line), and G5 (above the staff).

?

!

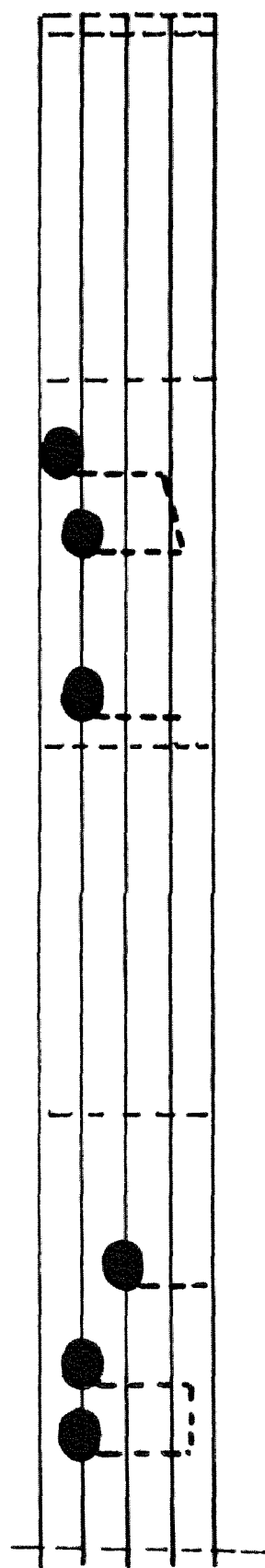
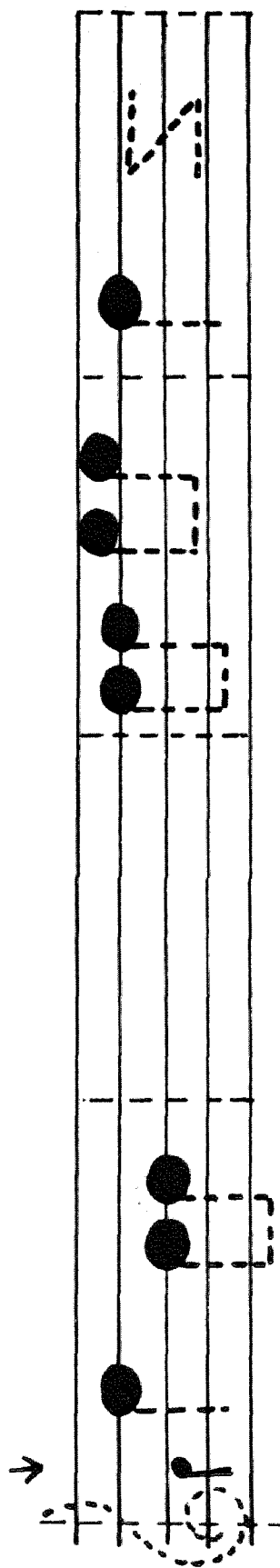


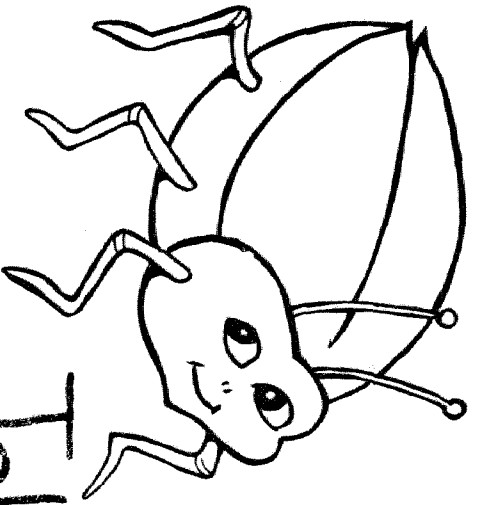
Lemonade

Handwriting practice sheet for the word "Lemonade". The sheet consists of three rows of musical staves, each with a dashed circle and a downward arrow at the beginning, indicating the starting point for writing. The word "Lemonade" is written in a stylized, dotted font across the staves, with each letter placed on a specific staff line. Below the word, there are three rows of musical staves, each with a dashed circle and a downward arrow at the beginning, indicating the starting point for writing. The word "Lemonade" is written in a stylized, dotted font across the staves, with each letter placed on a specific staff line. Below the word, there are three rows of musical staves, each with a dashed circle and a downward arrow at the beginning, indicating the starting point for writing. The word "Lemonade" is written in a stylized, dotted font across the staves, with each letter placed on a specific staff line.

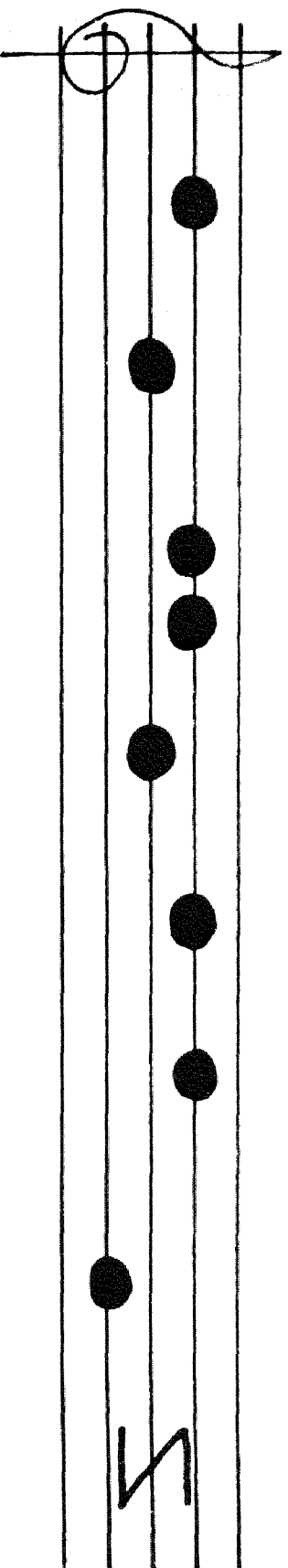
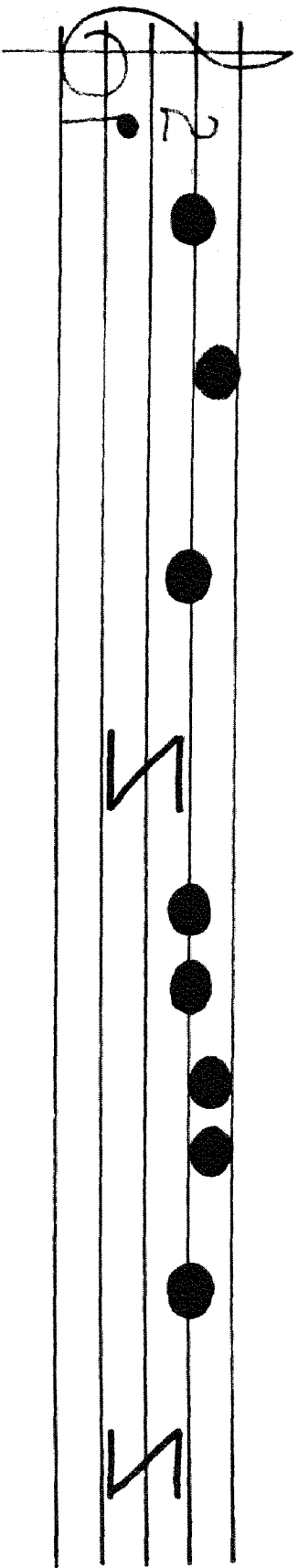


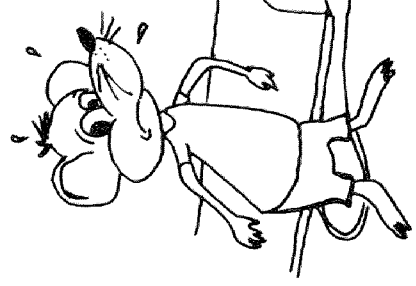
B H



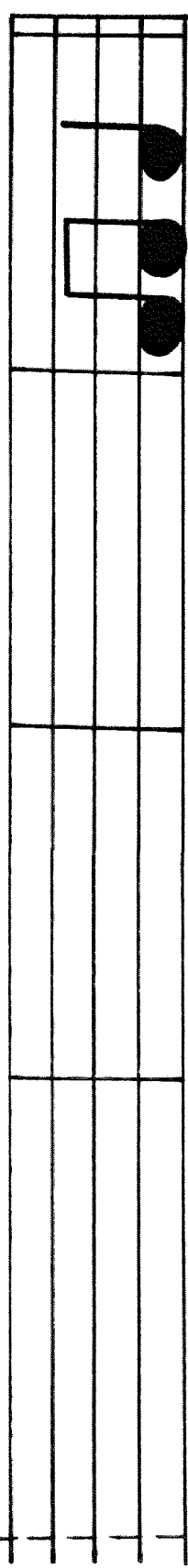
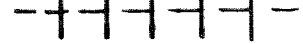
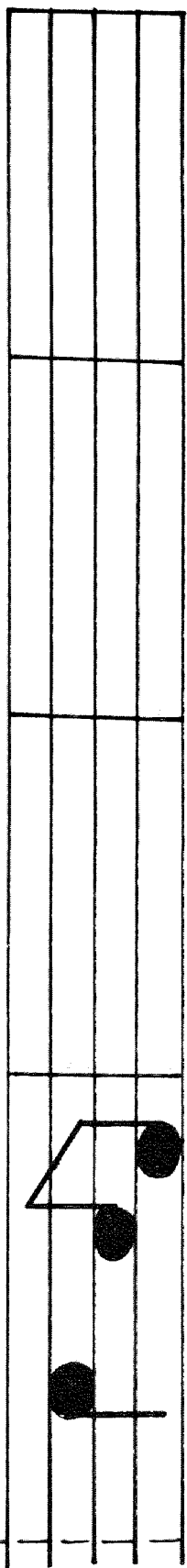
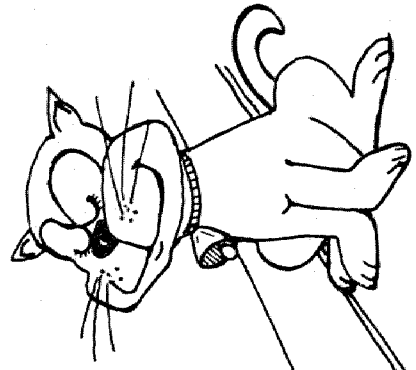


Johnny Caught a F---



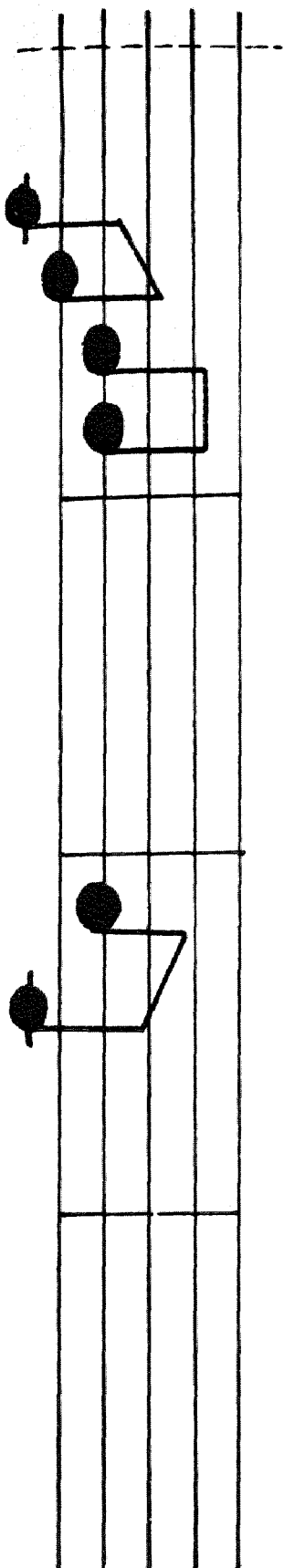
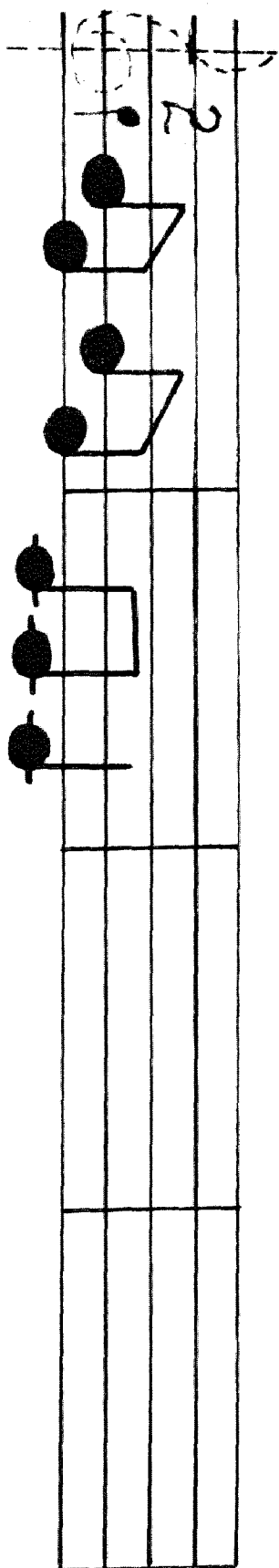


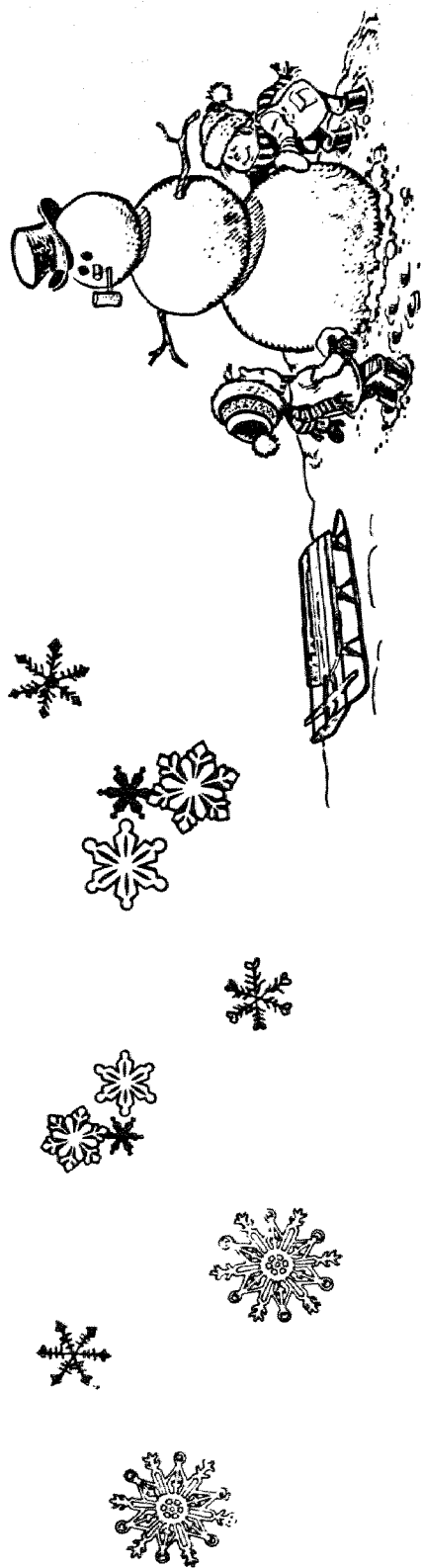
Mouse M _ _ _ ie





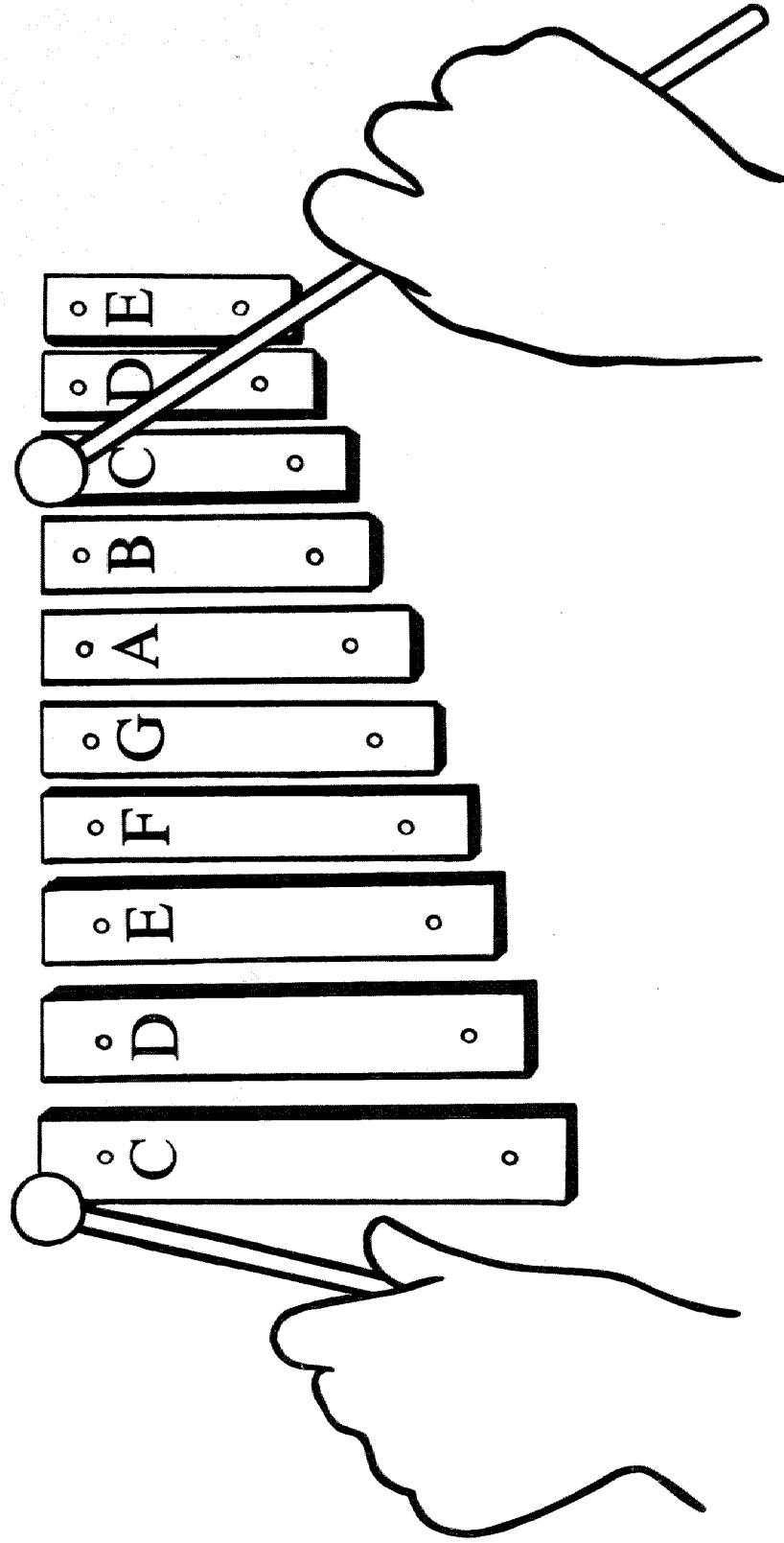
Fuzzy W-----





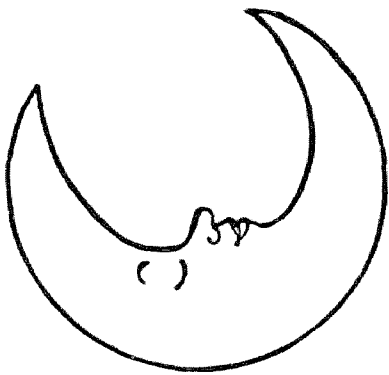
HANDS ON

MUSIC WRITING & READING BOOK

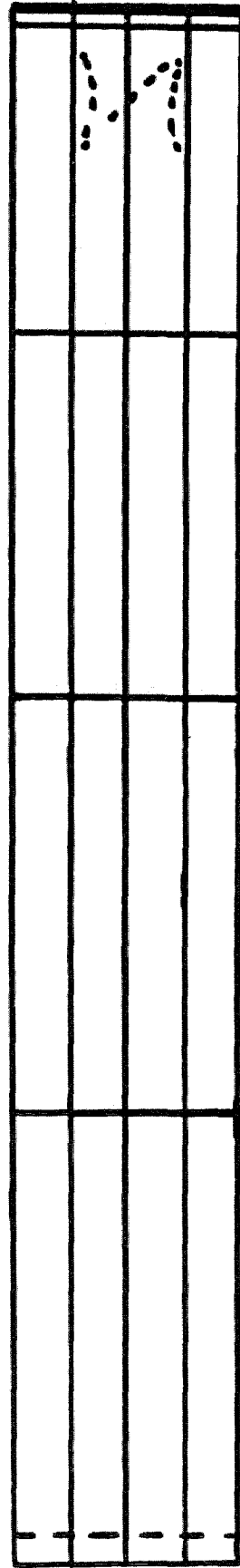
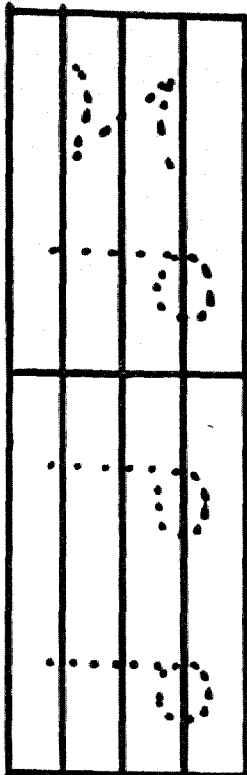
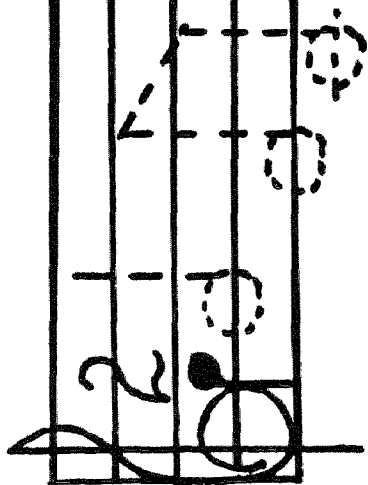


LEVEL TWO - THIRD QUARTER

NAME _____



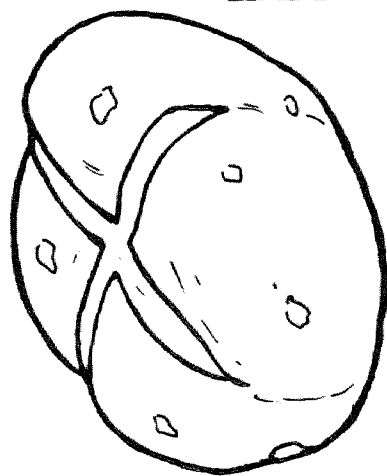
I See the Moon



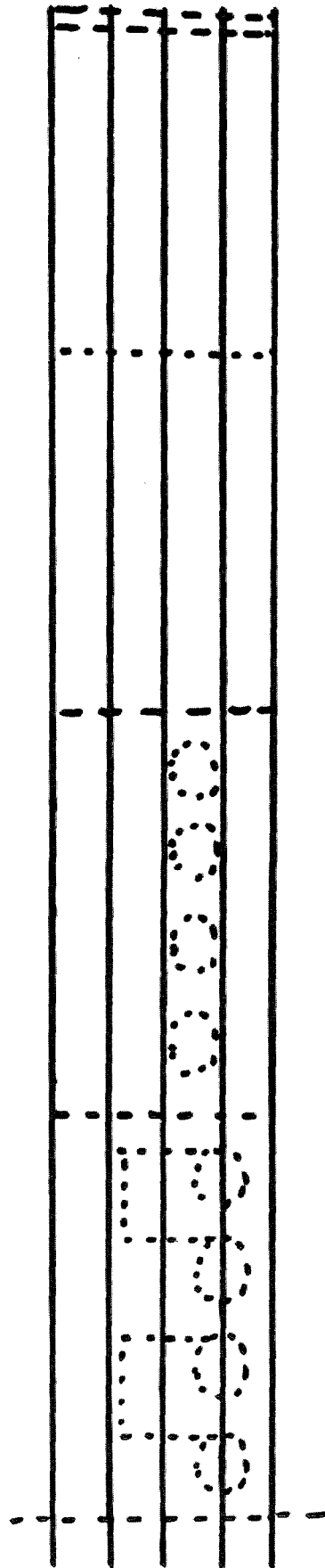
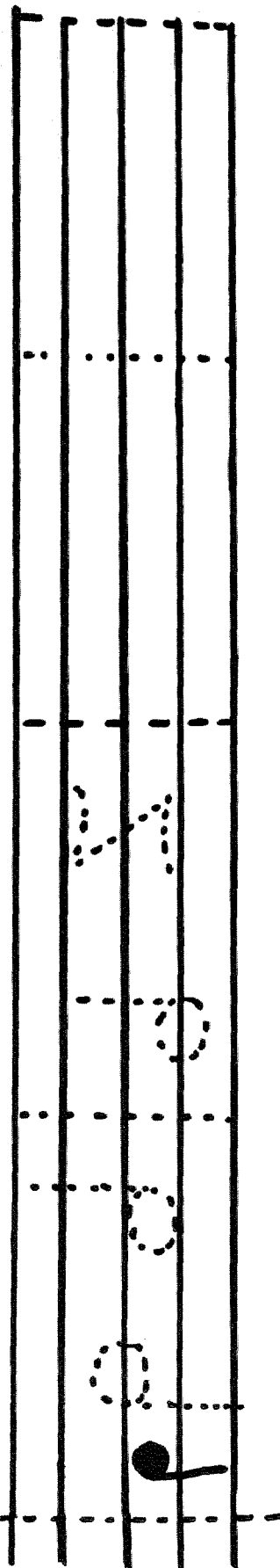
7



3.

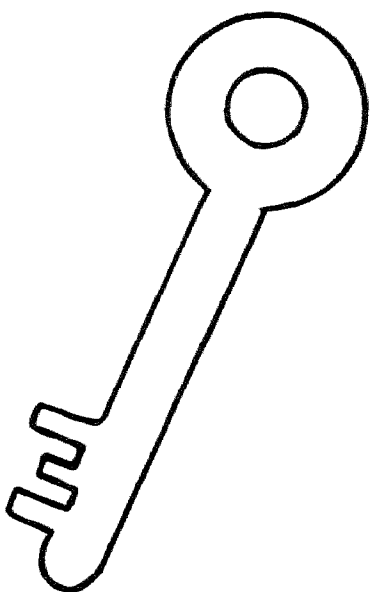
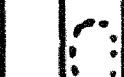
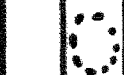
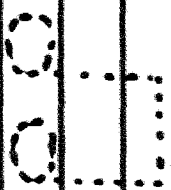


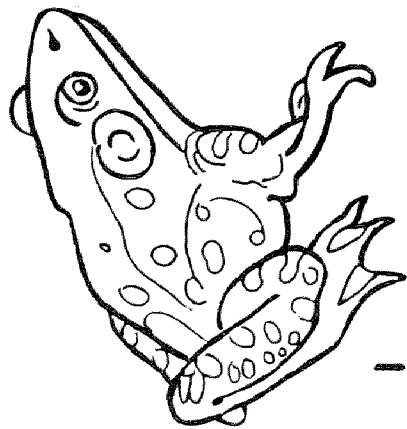
Hot Cross Buns



Closest Key

2

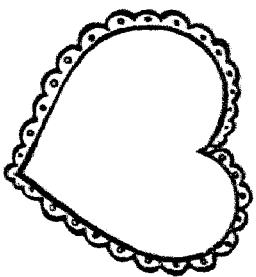




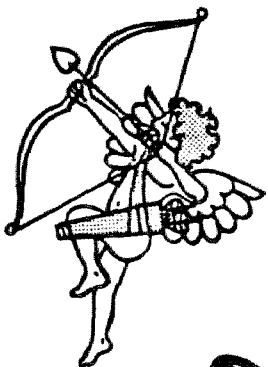
Frog in the Meadow

4

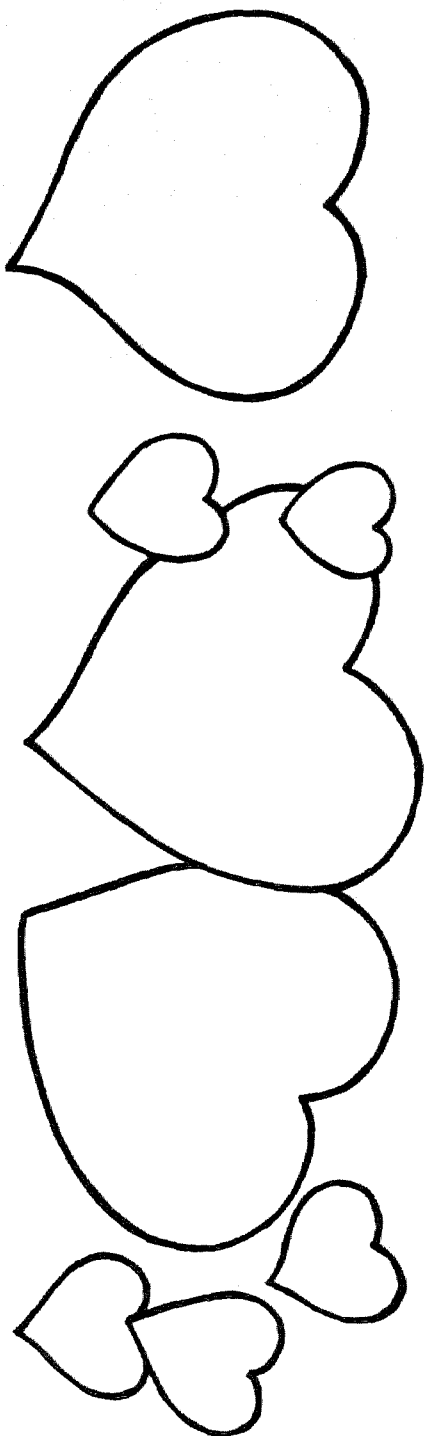
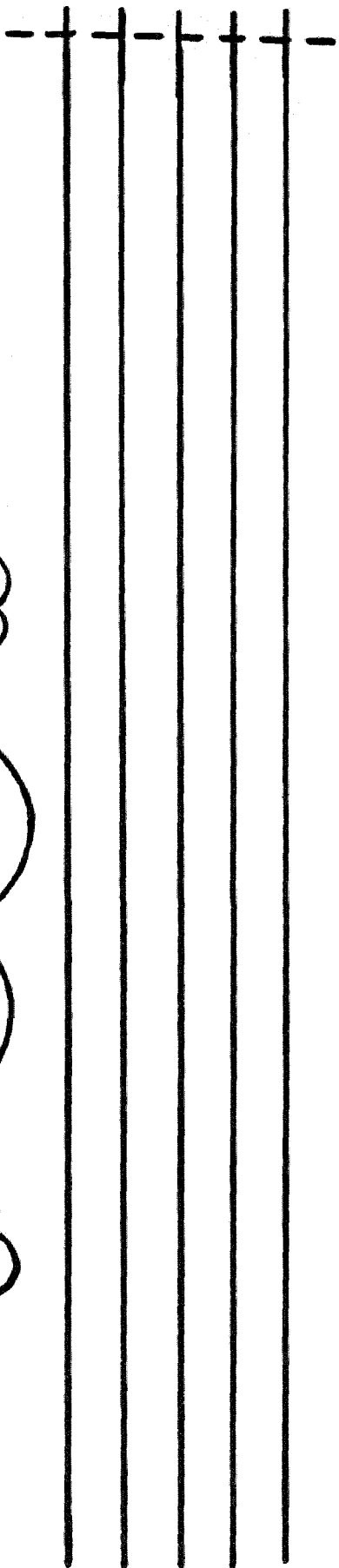
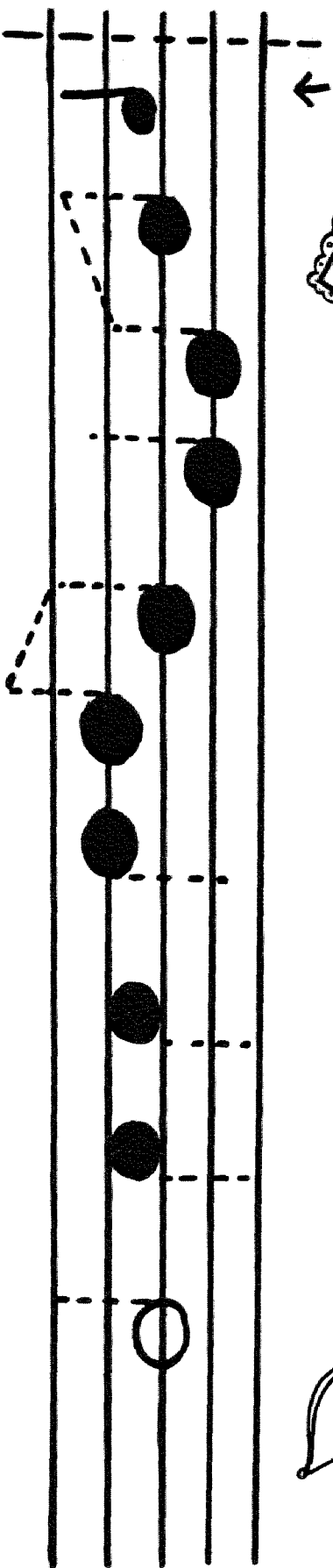




Valentine



6.





Bow Wow Wow

4



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